PIETRO NARDINI

(1722–1793)

30 CAPRICEN

für Violine allein

Bearbeitet
und herausgegeben
von

ANDREAS MOSER

Max Hesses Verlag / Berlin W. 15

VORBEMERKUNG

Über die große geigerische Bedeutung jener 110 Capricen für Violine allein, welche die Musikabteilung der Berliner Staatsbibliothek in der bislang ganz unbeachteten Handschrift 15861 unter dem Namen des großen Tartini-Schülers Pietro Nardini ⟨1722–1793⟩ besitzt, glaube ich in meiner „Geschichte des Violinspiels" ⟨Max Hesses Verlag, Berlin 1923, S. 273 ff.⟩ das Erforderliche gesagt zu haben: ich halte sie für einen Gipfel der Virtuosität im 18. Jahrhundert, der sich vollauf mit den spieltechnisch gewagtesten Violinwerken Bachs und Locatellis messen darf, für Arbeiten, deren Wiedererweckung ebenso in der Studierstube wie im Konzertsaal ernstlich in Betracht kommt.

Zwar ist Herrn Florizel von Reuter kürzlich ⟨„Signale", 1925, Nr. 25⟩ der höchst dankenswerte Nachweis gelungen, daß sich in das genannte Manuskript eine Reihe von Capricen Pietro Locatellis ⟨1693–1764⟩ verirrt hat, aber die Zweifel betr. der Authentizität des Ganzen, die der ausgezeichnete Locatelli-Kenner daran knüpft, vermag ich doch nicht zu teilen. Vor allem fällt auf, daß die Locatellischen Stücke sich ausnahmslos in Band 2 der Handschrift ⟨Capricen 51–110⟩ finden, der überhaupt den Eindruck einer nur vorläufig zusammengeschriebenen Sammlung erweckt, Band 1 ⟨Capricen 1–50⟩ dagegen macht durch die streng eingehaltene Anordnung von immer zwei Fugen nach je fünf Capricen, das einzige Skordaturstück just als vorletzte und ein durch anscheinende Vierteltonketten usw. besonders skuriles Stück als gipfelnde Schlußnummer eher die voreinstige Absicht einer Veröffentlichung wahrscheinlich. So ließe sich damit ohnehin schon keine Plagiatabsicht Nardinis nachweisen, und sogar wirkliche Anleihen solcher Art waren nach den Gepflogenheiten selbst Händels damals keineswegs unerhört. Eine ⟨übrigens nur sehr allgemeine⟩ Beziehung zwischen dem Beginn unserer Nr. XVII und dem Thema der 1. Fuge von Campagnoli spricht ebenfalls nicht gegen Nardinis Verfasserschaft, würde vielmehr als eine Verbeugung Campagnolis vor seinem Lehrer Nardini zu verstehen sein. Auch daß einmal eine kurze Paraphrase von Bachs Ciacona mit unterläuft, erklärt sich aus Nardinis vieljähriger Konzertmeistertätigkeit in Deutschland wie von selbst. Seine kühne Virtuosität bestätigt ebenso das Zeugnis von Adalbert Gyrowetz wie die erstaunliche Diminutionspraxis seiner von Cartier veröffentlichten Adagios brodés. Der sonst noch vorstellbaren Möglichkeit, Handschrift 15861 sei etwa die ⟨aus Nardinis Nachlaß stammende?⟩ Abschrift einer großen Skizzensammlung zu Locatellis Capricen, steht die Unwahrscheinlichkeit entgegen, daß diese dann nur einen Zufallsausschnitt aus den 24 Kadenzen der Arte del Violino enthalten sollte, vor allem aber die stilkritische Beobachtung, daß sich neben kleinen Altertümlichkeiten rhythmischer und ornamentaler Art, die Nardini so gut von Tartini wie von Locatelli übernommen haben kann, zumal in den mehr lyrischen Capricen Empfindsamkeitszüge einer neuen Zeit finden, die in Nardinis fest beglaubigten Sonaten vielfach, bei jenen Altmeistern aber kaum irgendwo auftreten. Die vorliegende Auswahl von dreißig Nummern enthält übrigens kein einziges der inkriminierten Stücke und rechtfertigt sich so durch den von der schließlichen Entscheidung des Urheberproblems unberührt bleibenden, absolut hohen Studien- und Vortragswert der Vorlagen doppelt. Die Wiedergabe erfolgte, soweit es sich mit der Spielbarmachung vereinigen ließ, notengetreu, doch glaubte ich gelegentlich das übermäßige Rouladenwesen der Schlußkadenzen etwas kürzen zu dürfen. Besonderen Dank schulde ich Herrn Bibliotheksdirektor Prof. Dr. Wilhelm Altmann für die liberale Überlassung des seiner Obhut anvertrauten Schatzes, sowie vor allem dem Verleger Dr. J. Krill für vielfältiges, opferwilliges Entgegenkommen bei der Drucklegung. Möge sich nun die Geigerwelt mit dieser alt-neuen Gabe gebührend auseinandersetzen!

HEIDELBERG, IM JULI 1925

Dr. h. c. ANDREAS MOSER
⟨† 7. Oktober 1925 in Berlin⟩

INTRODUCTION

C'est à la section musique de la »Staatsbibliothek« de Berlin que le manuscrit ‹No. 15861› de ces 110 Caprices pour Violon Seul a someillé jusqu'à ce jour dans l'oubli, sous le nom du grand élève de Tartini: Pietro Nardini ‹1722 à 1793›.

Au sujet de la valeur violonistique remarquable de cette œuvre, je crois avoir dit l'essentiel dans mon «Geschichte des Violinspiels» ‹impr. Max Hesse, Berlin 1923, pag. 273 et suiv.› Je considère ces Caprices au 18ème siécle, comme le summum d'une virtuosité que même les témérités techniques d'un Bach ou d'un Locatelli ne font nullement pâlir, j'estime en outre que soit en vue de l'étude, soit du concert, leur valeur est inappréciable.

Quoique récemment ‹«Signale» 1925, No. 25› Herr Florizel von Reuter ait pu prouver que dans le manuscrit en question s'est fourvoyée une suite de Caprices de Locatelli ‹1693 à 1764›, je me permets de ne pas partager, quant à l'authenticité de la collection globale, les doutes de l'éminent expert de l'œuvre de Locatelli.

Avant tout on remarque que par un fait significatif, tous les morceaux dus à Locatelli se trouvent sans exception réunis dans le Tome II du Manuscrit ‹Caprices 51 à 110›, lequel donne clairement l'impression de n'être qu'une collection à l'état primitif de compilation. Le Tome I, tout au contraire, ‹Caprices 1 à 50› dénote par son ordonnance soigneuse un plan conçu sans nul doute en perspective possible de production publique. Par exemple, nous trouvons toujours deux Fugues après une suite de cinq Caprices, puis une seule pièce en scordatura se trouvant précéder un Final plein d'humour que des enchainements de quartes particulièrement curieux rendent des plus brillant.

Tout ceci ne nous porte certes pas a porter envers Nardini l'accusation de plagiat prémédité, si du reste nous en jugeons par les pratiques d'Haendel lui-même, ces sortes d'emprunts étaient alors chose coutumière. Un rapprochement ‹se bornaut à quelques traits secondaires› entre le début de notre No. XVII et le thème de la première fugue de Campagnoli ne nous incite pas davantage à renier la signature de Nardini, il faut le regarder comme un marque de révérence de Campagnoli envers son maître Nardini. Si par ailleurs nous décelons une courte paraphrase entrelacée de la Chaconne de Bach, l'explication se présente d'elle-même du fait des longues années passées par Nardini comme Konzertmeister en Allemagne. La mesure de l'élégante virtuosité de Nardini nous est donnée non seulement par le temoignage d'Adalbert Gyrowetz, mais encore par les étonnantes arts de diminuer de ses «Adagios Brodés» publiés par Cartier.

L'hypothèse encore plausible que le Manuscrit 15861 est une suite d'extraits ‹recueillis par la succession de Nardini?› d'une collection importante d'ébauches de Locatelli pour ses Caprices, est rendue improbable, ne consistant alors que de fragments disparates des 24 Cadences de «l'Arte del Violino». Enfin une analyse de style plus approfondie, démontre qu'à côté des légers archaïsmes d'ordre rhythmique et ornamental, lesquels Nardini eût pu tirer tout aussi bien de Tartini que de Locatelli, on trouve dans ses caprices plus lyriques certaines nuances de sentiment caractéristiques de l'époque naissante, nuances se représentant fréquemment dans les sonates reconnues authentiques de Nardini et que les vieux Maîtres précités ne se seraient alors guère permis.

Le présent recueil de Trente Morceaux ne contient aucun de ceux incriminés, ils restent donc étrangers à la décision finale touchant leur auteur, leur qualités tant comme études transcendantes que comme pièces de concert, leur sera déjà une double justification.

Dans les limites de la possibilité d'éxécution, la présente édition est en tous points conforme au texte original, j'ai toutefois cru pouvoir m'autoriser a abréger quelque peu certaines roulades excessives de cadences finales.

J'exprime toute ma gratitude a Herr Bibliotheksdirektor Prof. Dr. Wilhelm Altmann pour la générosité avec lequelle il mis ses trésors à ma disposition, je suis également reconnaissant à l'éditeur Dr. J. Krill pour ses services avisés et sa bonne volonté concernant l'impression.

Puisse le monde violonistique s'accommoder dignement de cette offrande nouvelle . . . de jadis.

HEIDELBERG, JUILLET 1925

Dr. h. c. ANDREAS MOSER

‹mort à Berlin, le 7. octobre 1925›

Traduction française par Robert Imandt

PREFACE

The musical department of the Berlin State Library possesses a manuscript ⟨No. 15861⟩ bearing the name of Pietro Nardini ⟨1722—1793⟩, the celebrated pupil of Tartini. In my "History of Violin Playing" ⟨Max Hesse, Berlin 1923, p. 273 ff.⟩ I have drawn attention to the great importance of the 110 "Caprices for Violin alone", included in this manuscript, to the literature of the Violin.

I consider that they achieve an excellence in the art of writing for the instrument which fully justifies comparison with the most daring and advanced works by Bach and Locatelli. Both for study and for concert use their revival ought seriously to be considered.—

We owe to Florizel von Reuter hearty thanks for his recent successful proof ⟨"Signale" 1925, No. 25⟩ of the fact that a series of Caprices by Pietro Locatelli ⟨1693—1766⟩ has found its way into the manuscript in question.

I cannot, however, share the doubt as to the authenticity of the whole collection which this distinguished expert on the work of Locatelli associates with his discovery.

It is evident that the pieces by Locatelli are all without exception to be found in the second volume of the manuscript ⟨Caprices 51 — 110⟩ — that volume makes the impression throughout of being a collection only provisionally put together. The first volume, on the other hand ⟨Caprices 1—50⟩, rather suggests an original intention of publication: the strictly maintained order of two Fugues following each group of five Caprices, the position, as last but one in the series, of the only piece involving scordatura, and last of all, as a final climax, an amazing composition elaborated by what seem like chains of quartertones and so forth.

This will be enough to show that Nardini cannot be convicted of plagiarison — genuine instances of such borrowing mere by no means unheard of in these days if we may judge by the habits even of Händel.

A connexion ⟨only however of a very general kind⟩ between the beginning of our No. 17 and the theme of Campagnoli's First Fugue is not against Nardini's authorship: it should rather be understood as a compliment paid by Campagnòli to his master, Nardini. The appearance at one point in the collection of a short paraphrase of Bach's Chaconne is obviously to be explained by the many years during which Nardini acted as a leader of an orchestra in germany.

The boldness of Nardini as a virtuoso is established both by the testimony of Adalbert Gyrowetz and by the astoundingly dexterous treatment of the diminution in his *Adagios brodés*, published by Cartier.

There remains a further possibility that M. S. 15861 may be a copy of a large collection of Sketches for Locatelli's Caprices, perhaps found among the papers left by Nardini. — But it would be impossible that such a collection should only contain what looks like a chance extract from the 24 cadenzas of the *Arte del Violino*.—

Criticism of style is for more decisive: along with small archaisms of rhythm and ornamentation which Nardini may just as well have borrowed from Tartini as from Locatelli, the more lyrical of the Caprices contain occasional traits of a more modern type of feeling, such as occur often in the Sonatas of Nardini, whose authenticity is certain, but hardly anywhere in the works of those older masters.

The present relection of thirty pieces, however, does not contain any of those whose genuineness has been definitely attacked and it justifies itself by reason of the high value of the compositions both for study and for performance — a value which is uneffected by the ultimate decision of the problem as to the author. The original has been followed note for note, so far as that was composible with the pieces being made playable: I have however thought myself entitled occasionally to shorten shlightly the excessive roulades of the final Cadenzas.

I owe special thanks to the Director of the Library, Professor Dr. Wilhelm Altmann, for entrusting me so freely with the treasure of which he is the custodian, and above all to the publisher, Dr. J. Krill, for generosity and kindness frequently shown while the work was in the press. I trust that those interested in the violin will in due course settle their account with this gift from antiquity which is now presented to them afresh!

HEIDELBERG, JULY 1925

ANDREAS MOSER

Dr. Moser died in Berlin on the 7th of October 1925.

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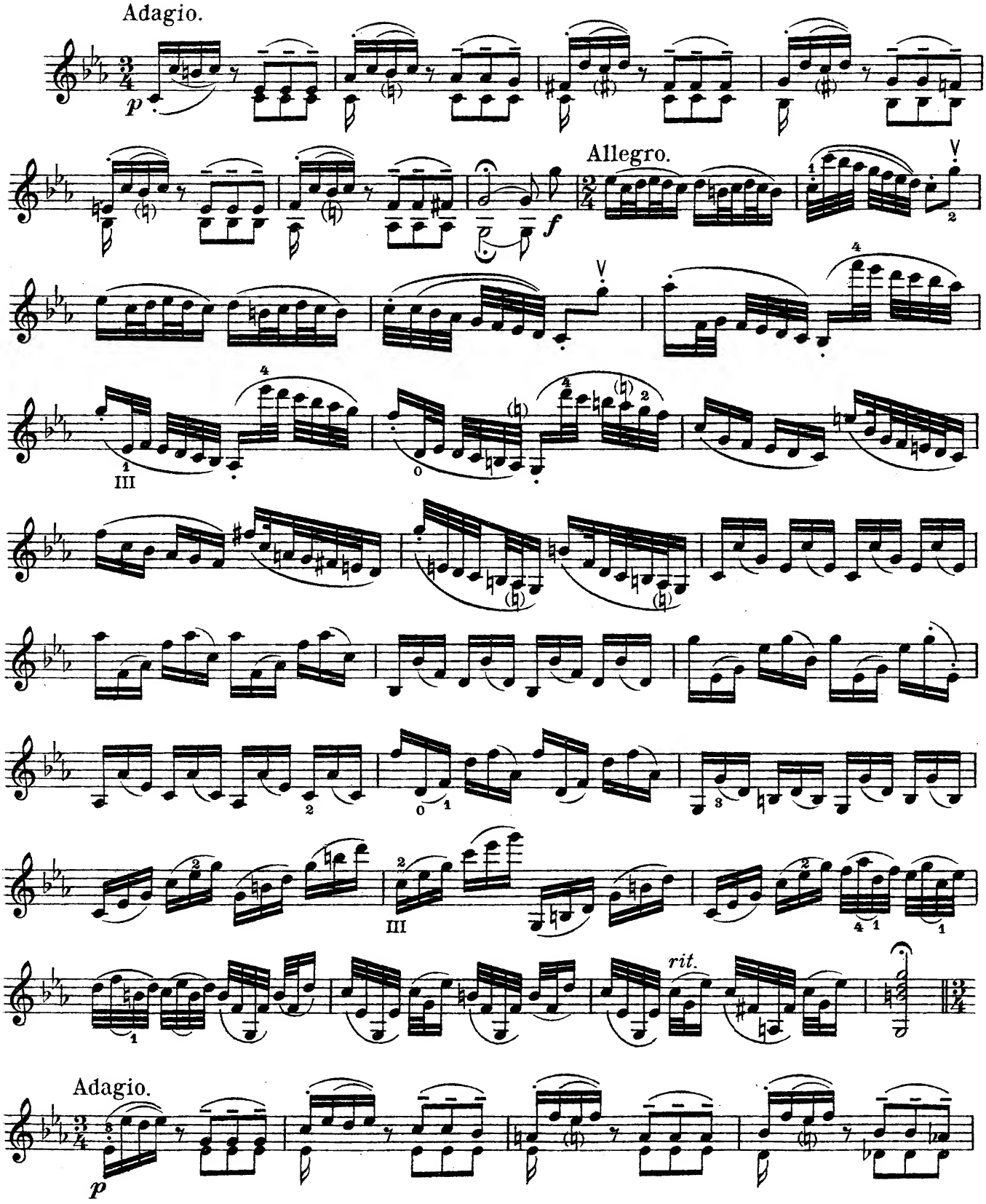

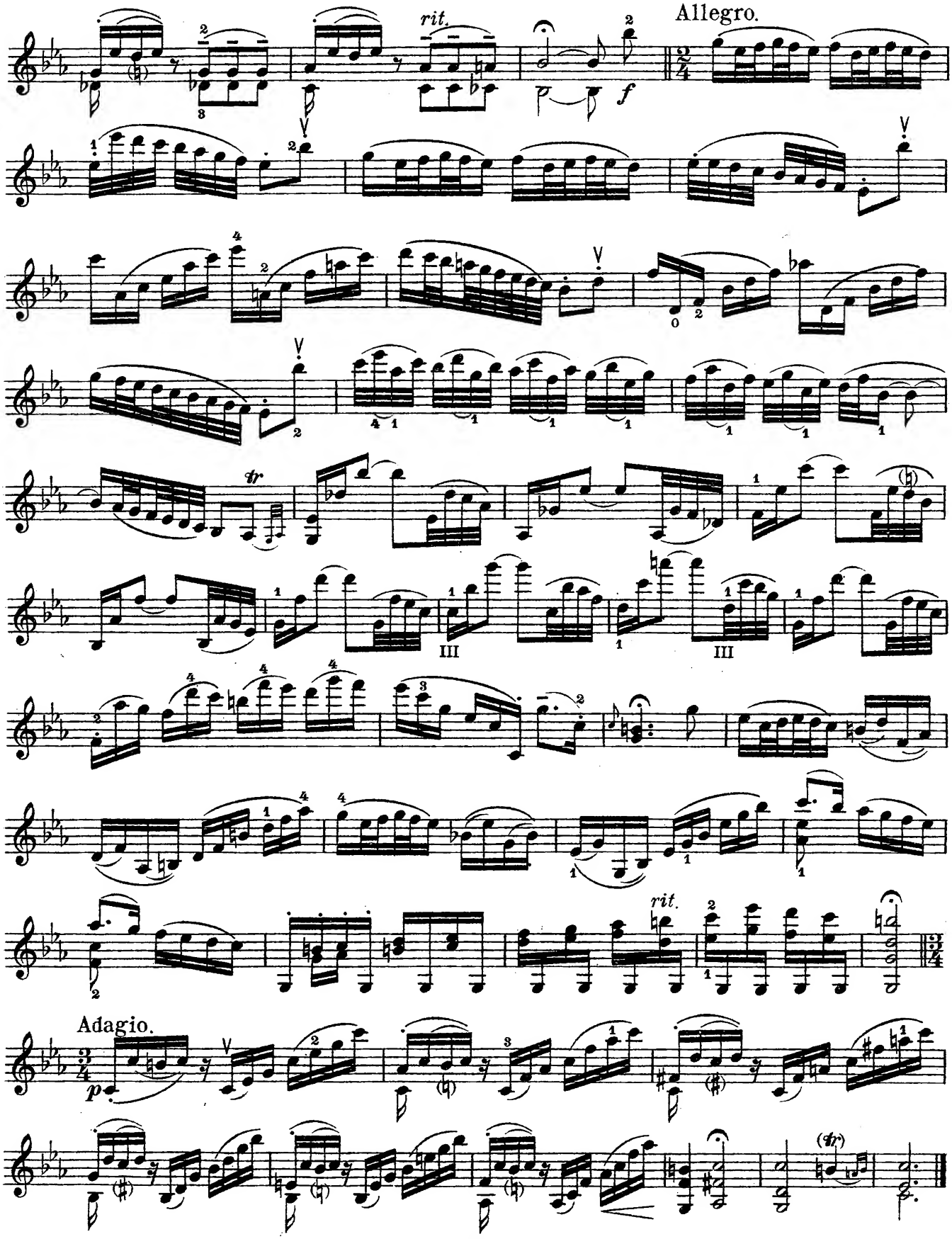
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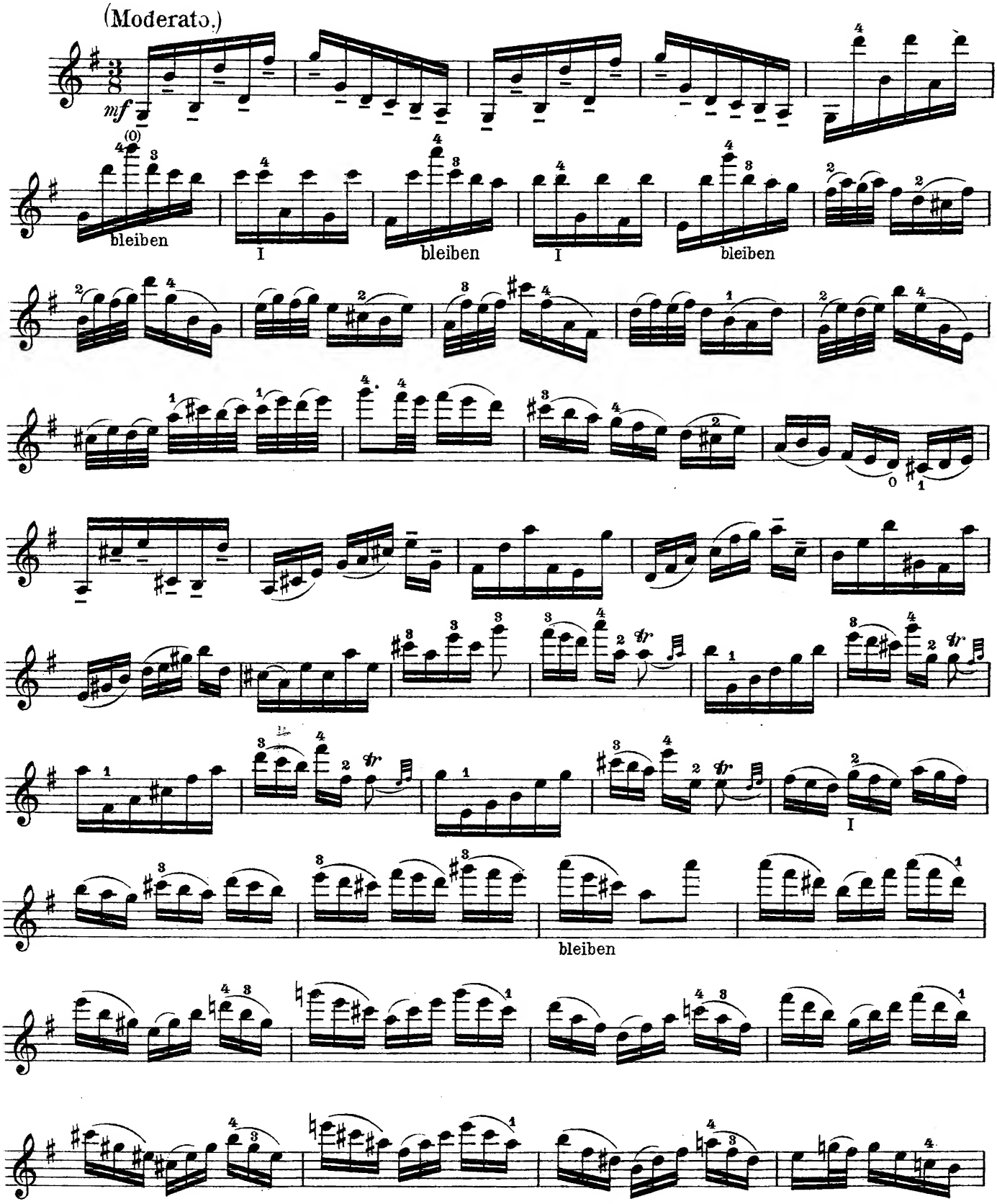

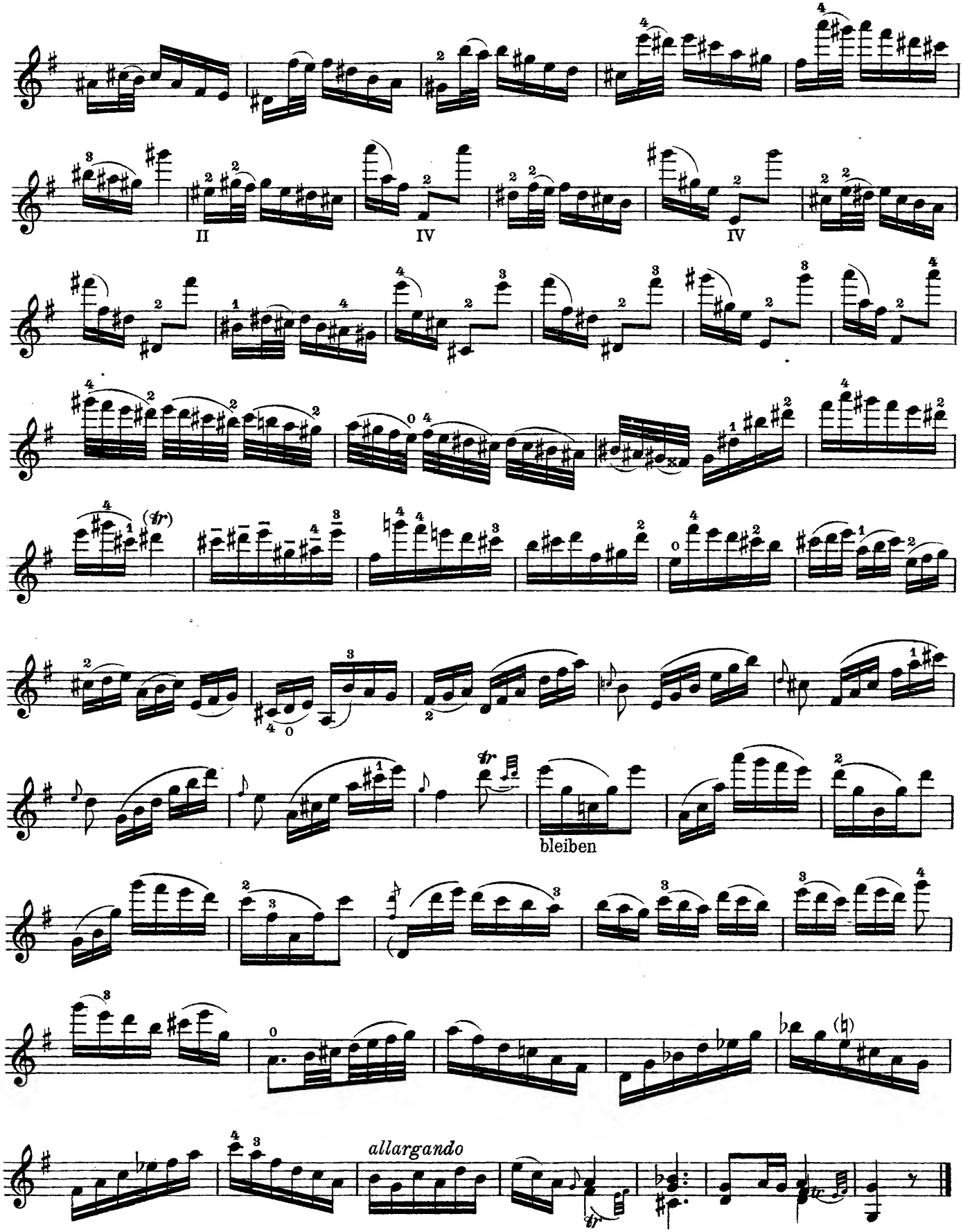
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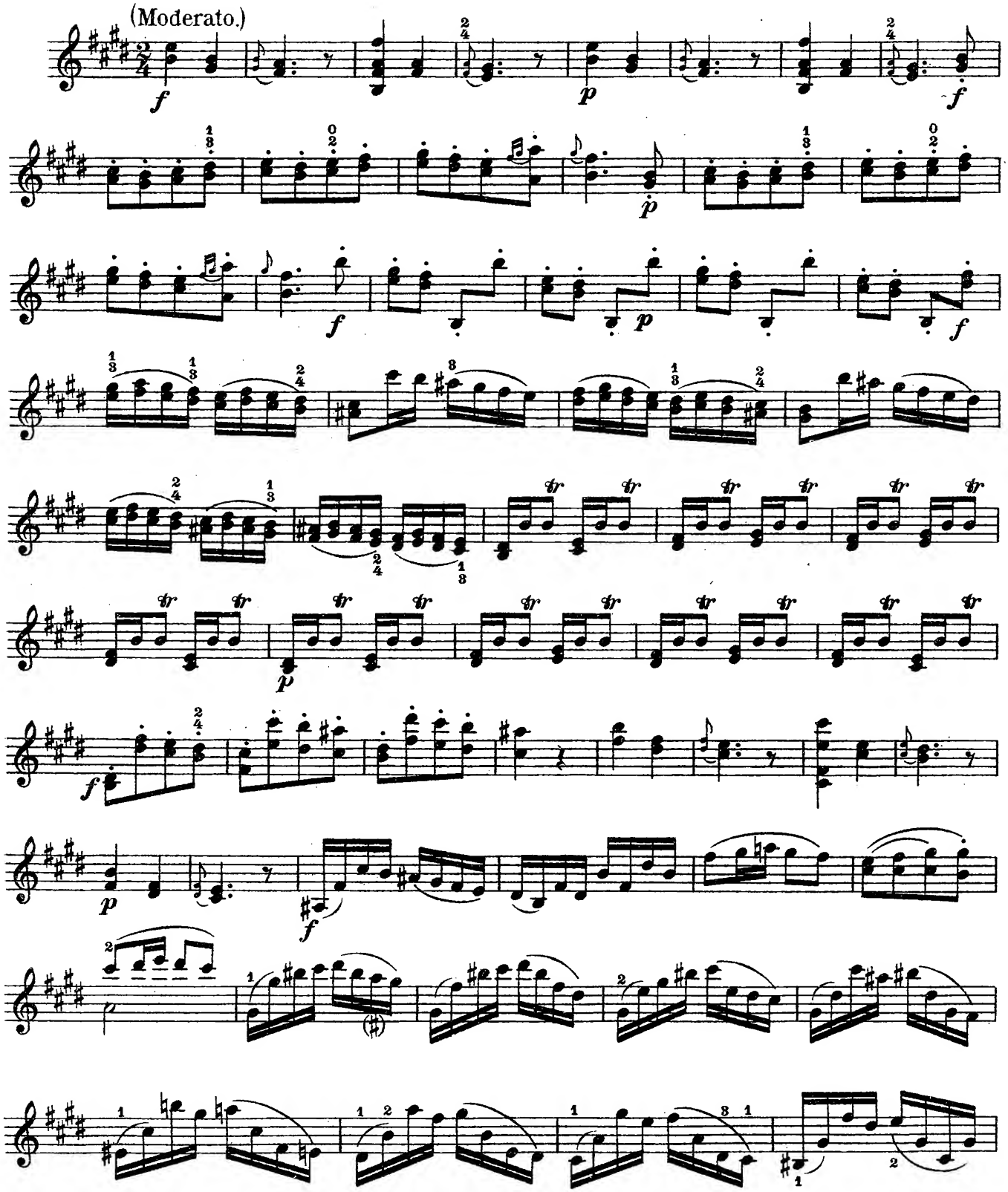

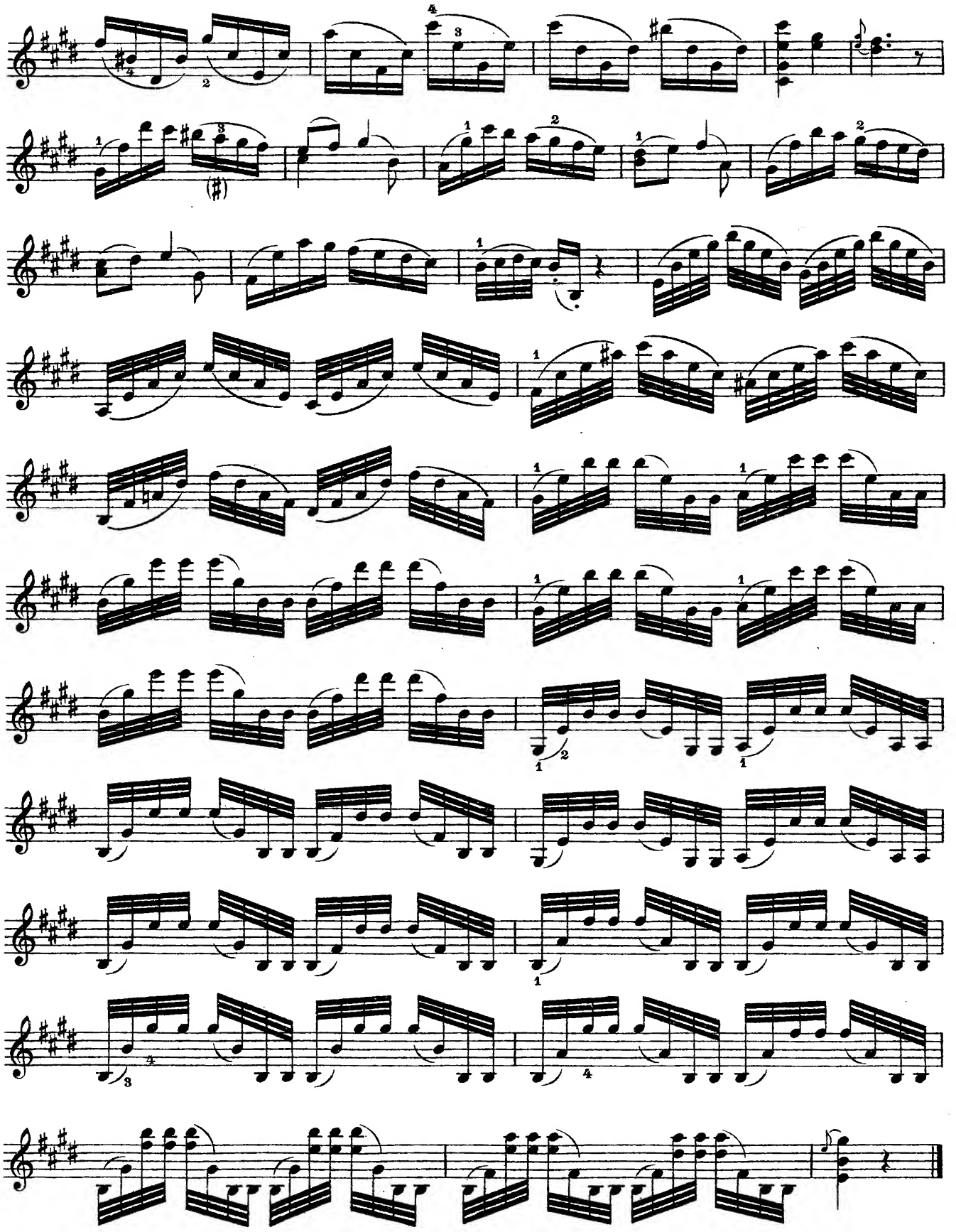

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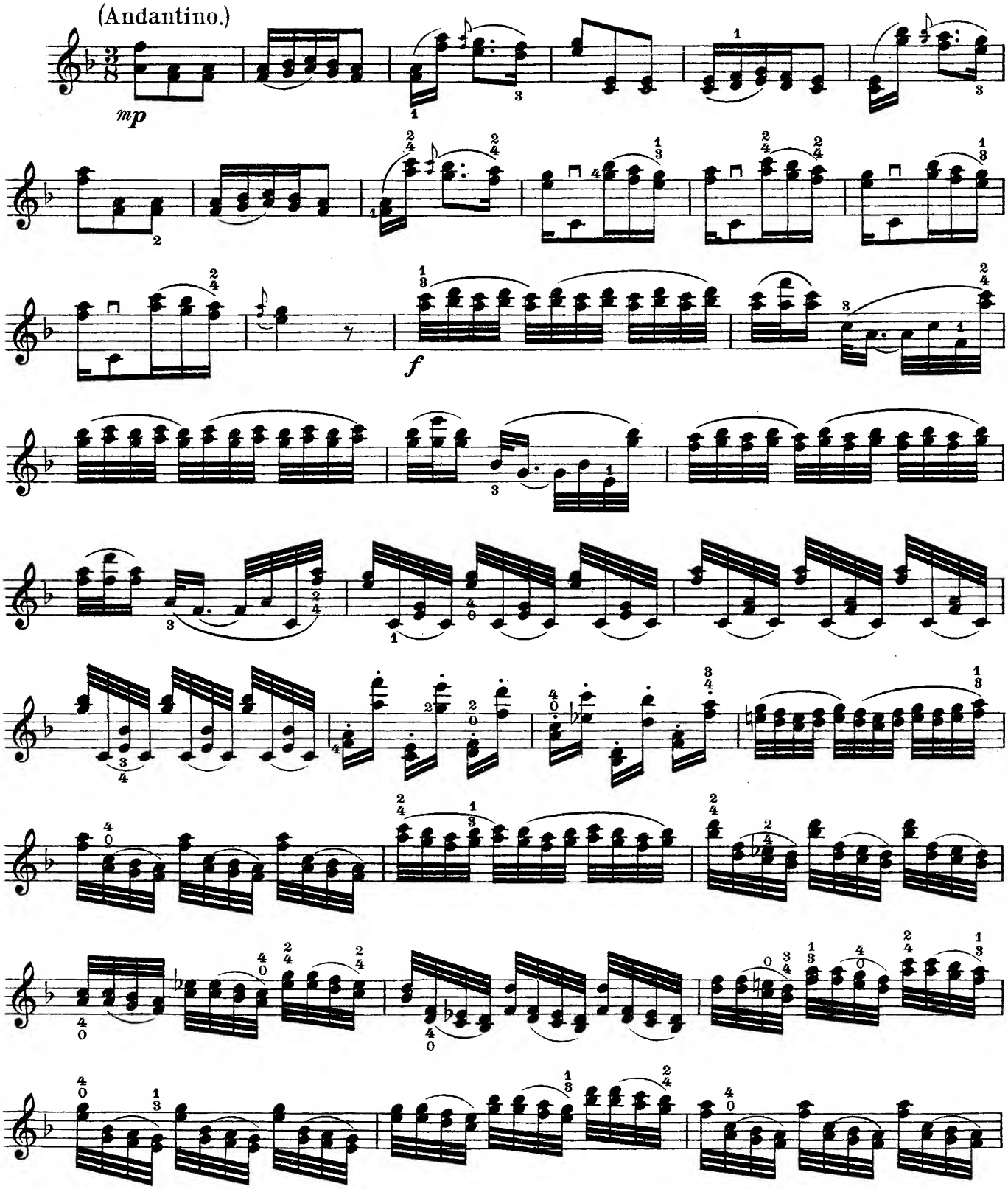

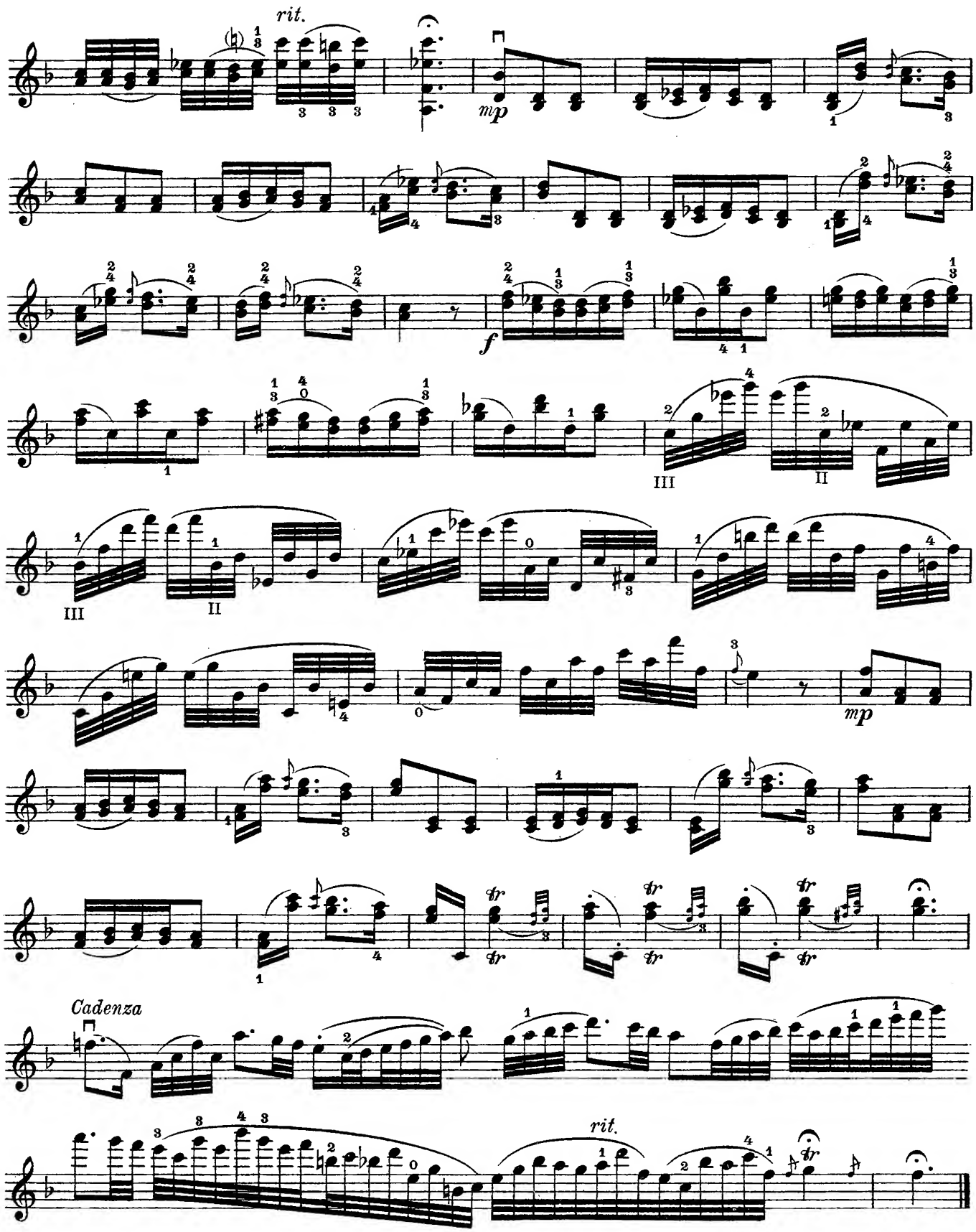
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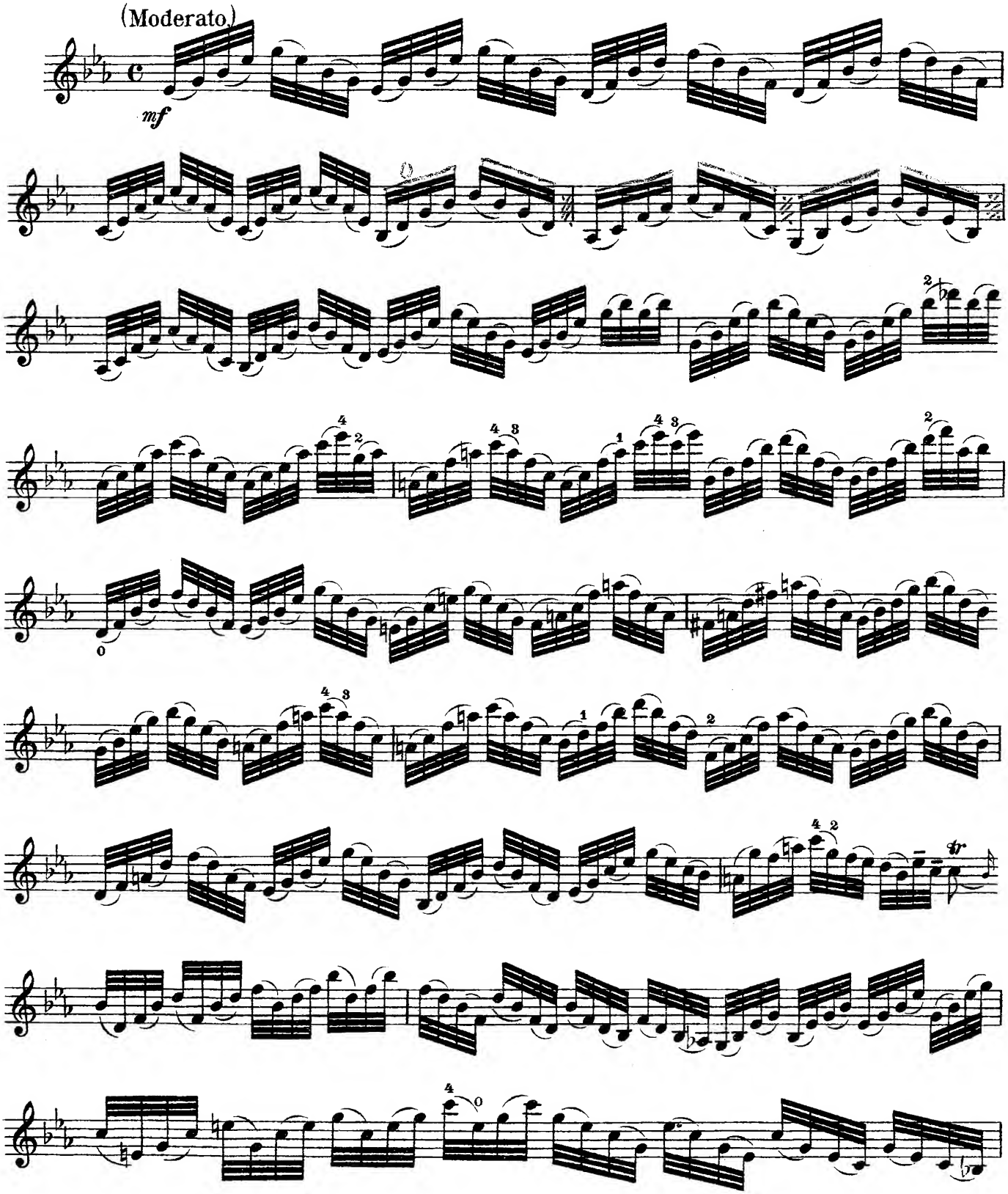

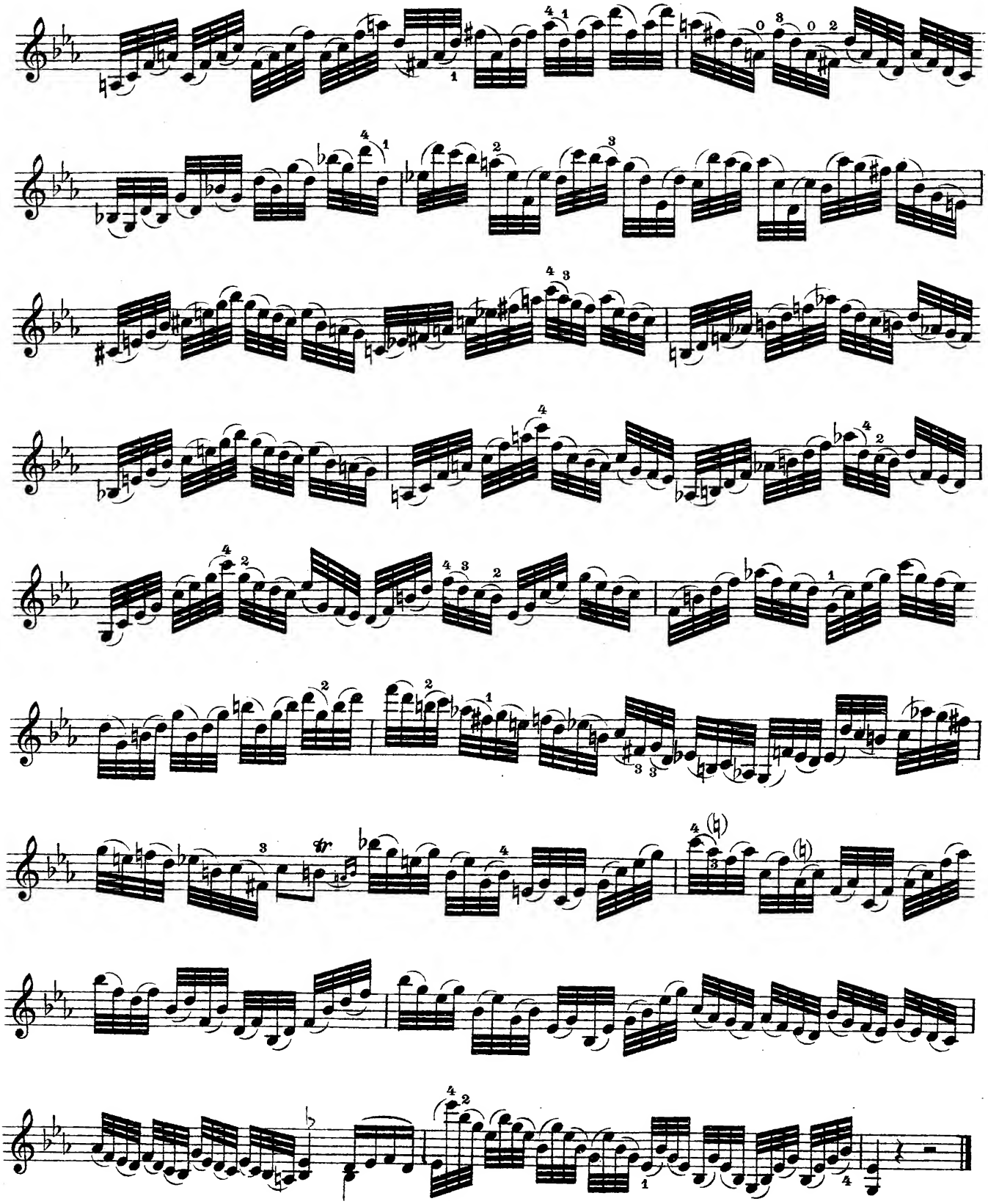

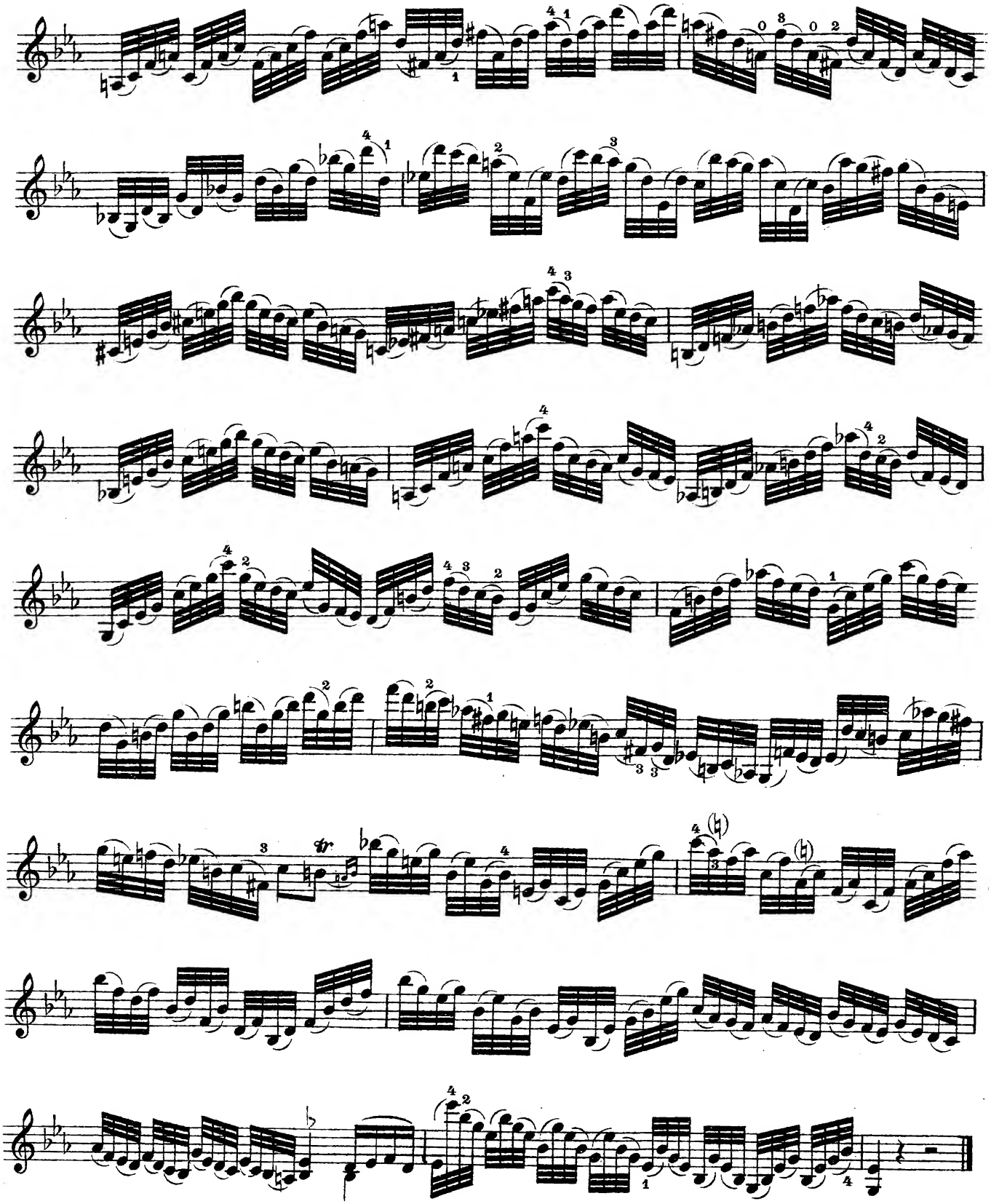

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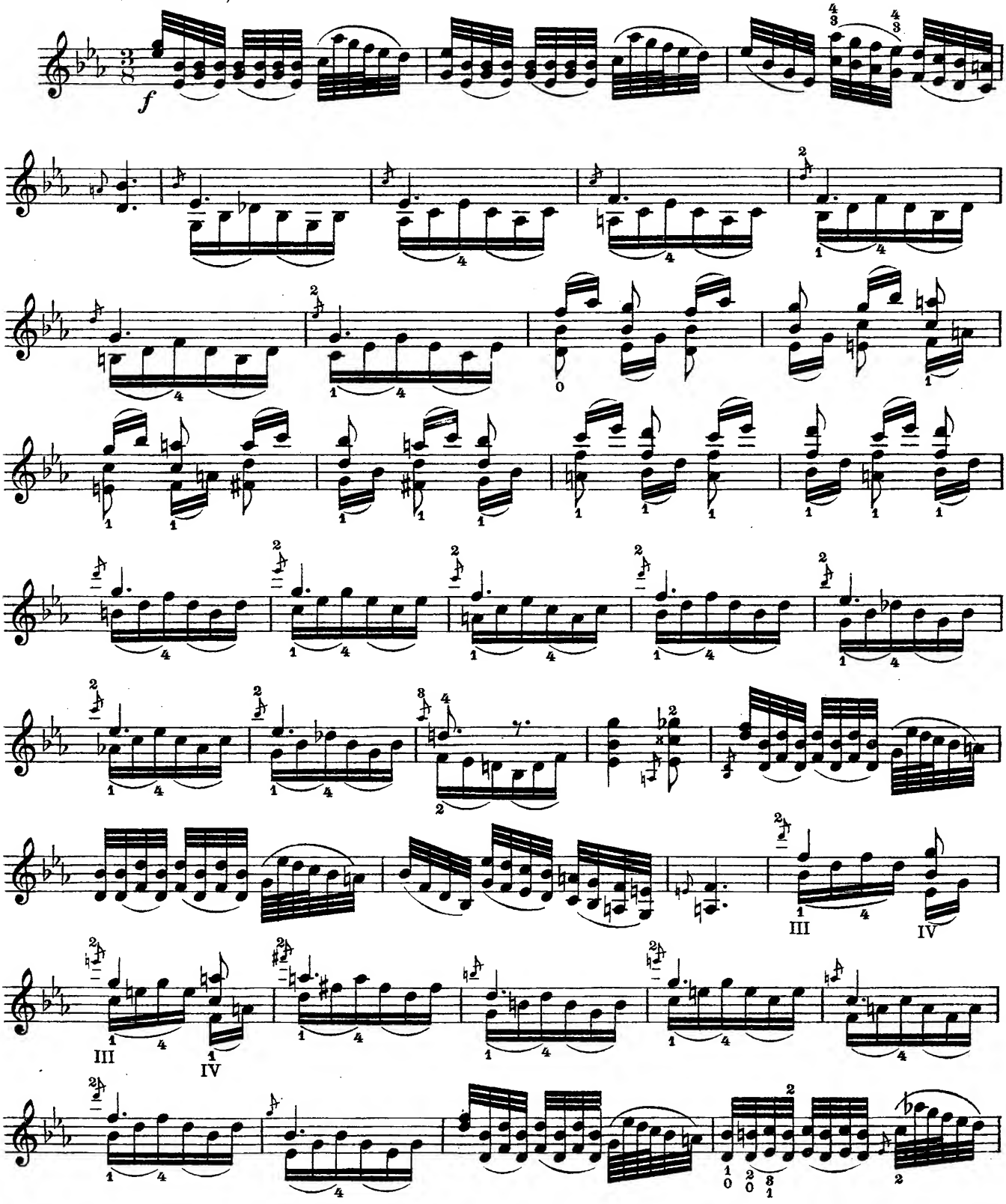

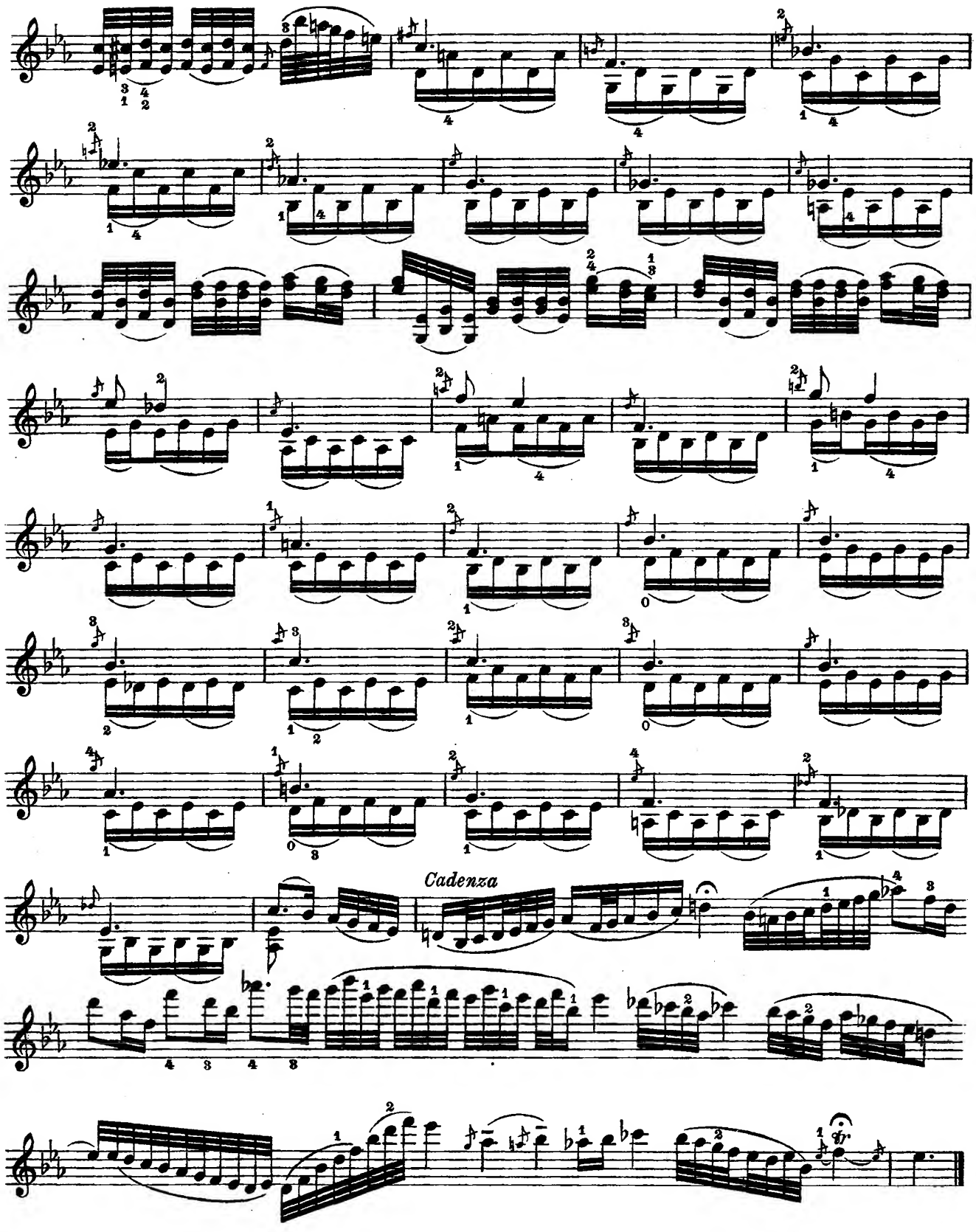
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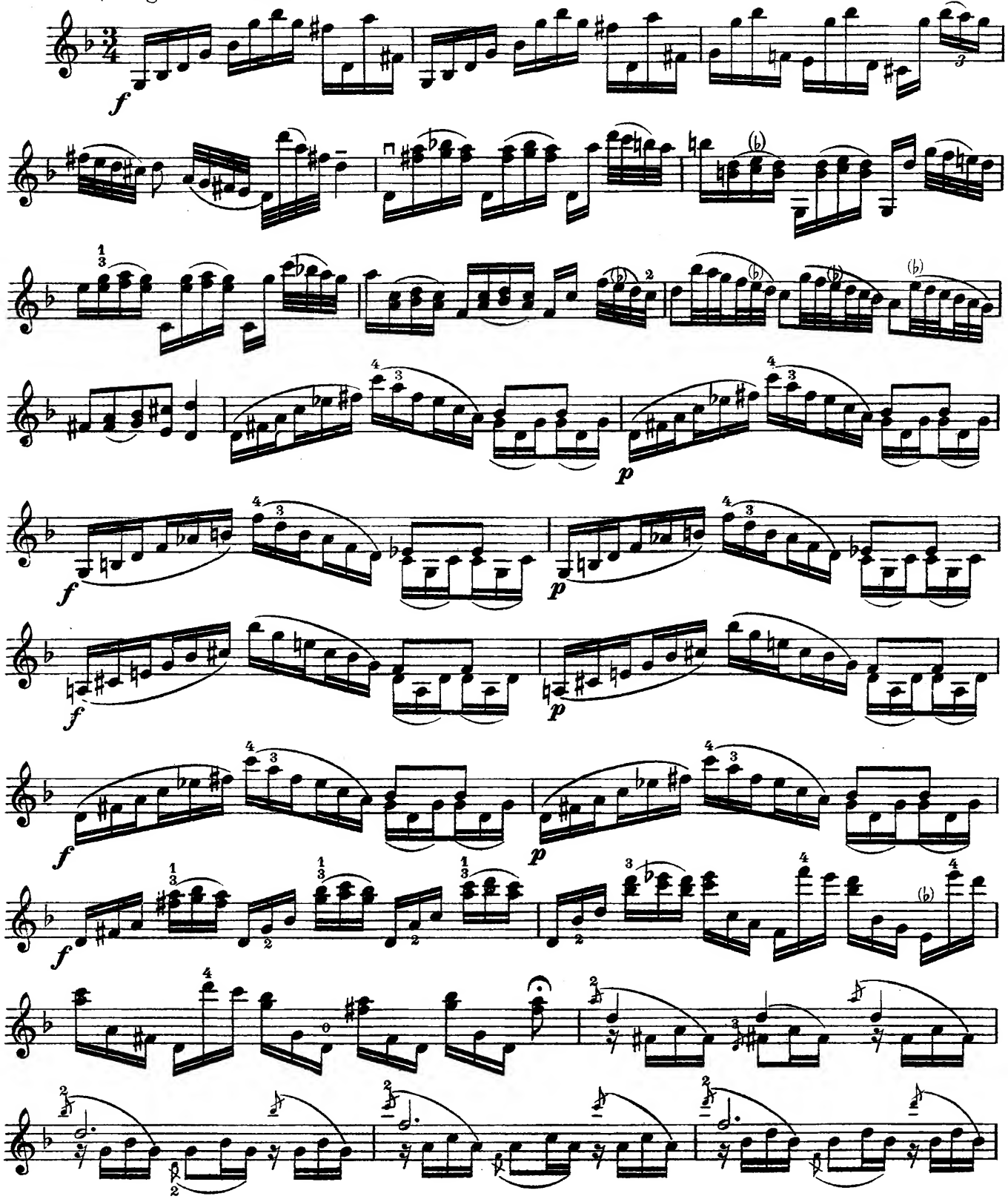

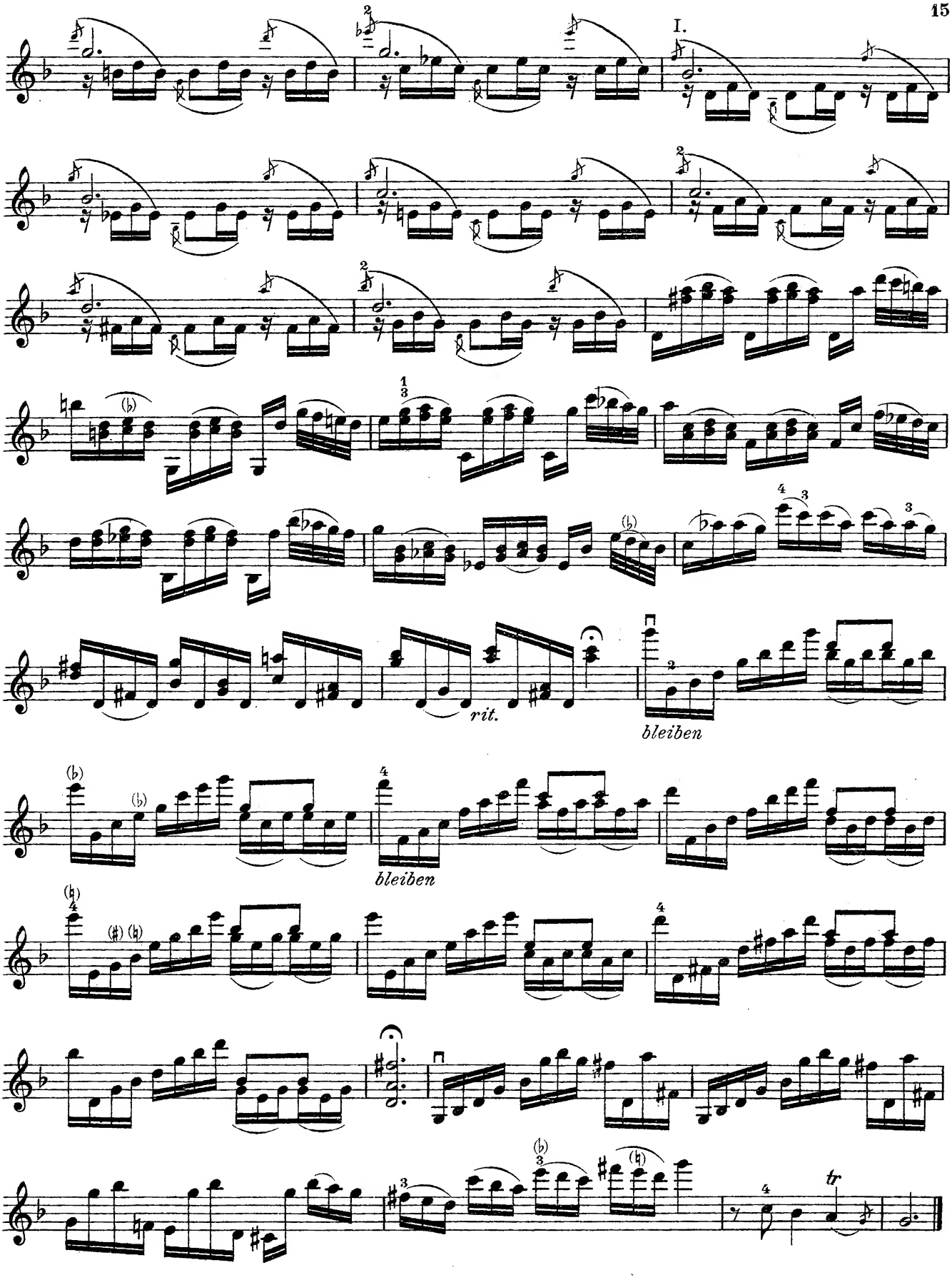
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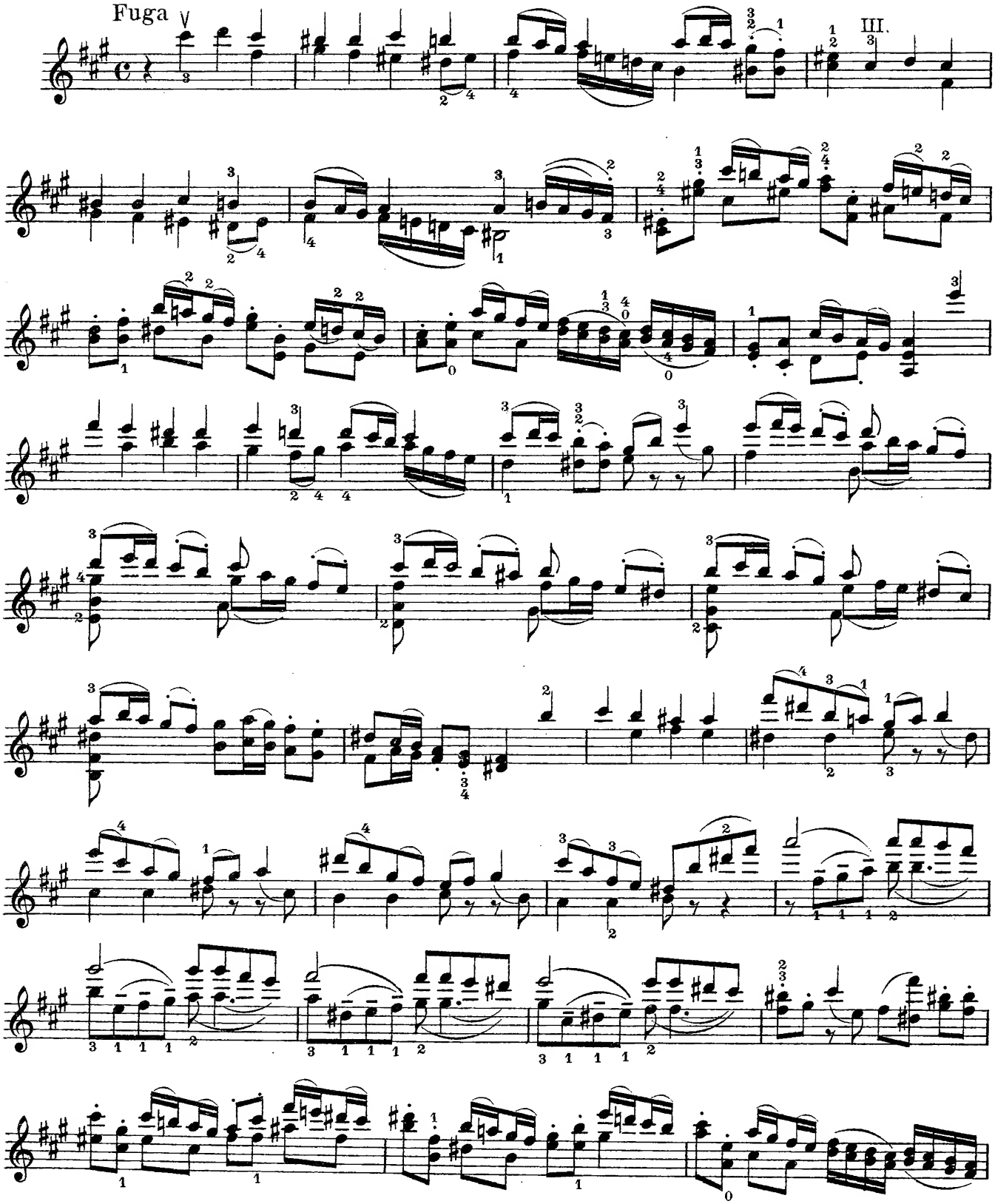

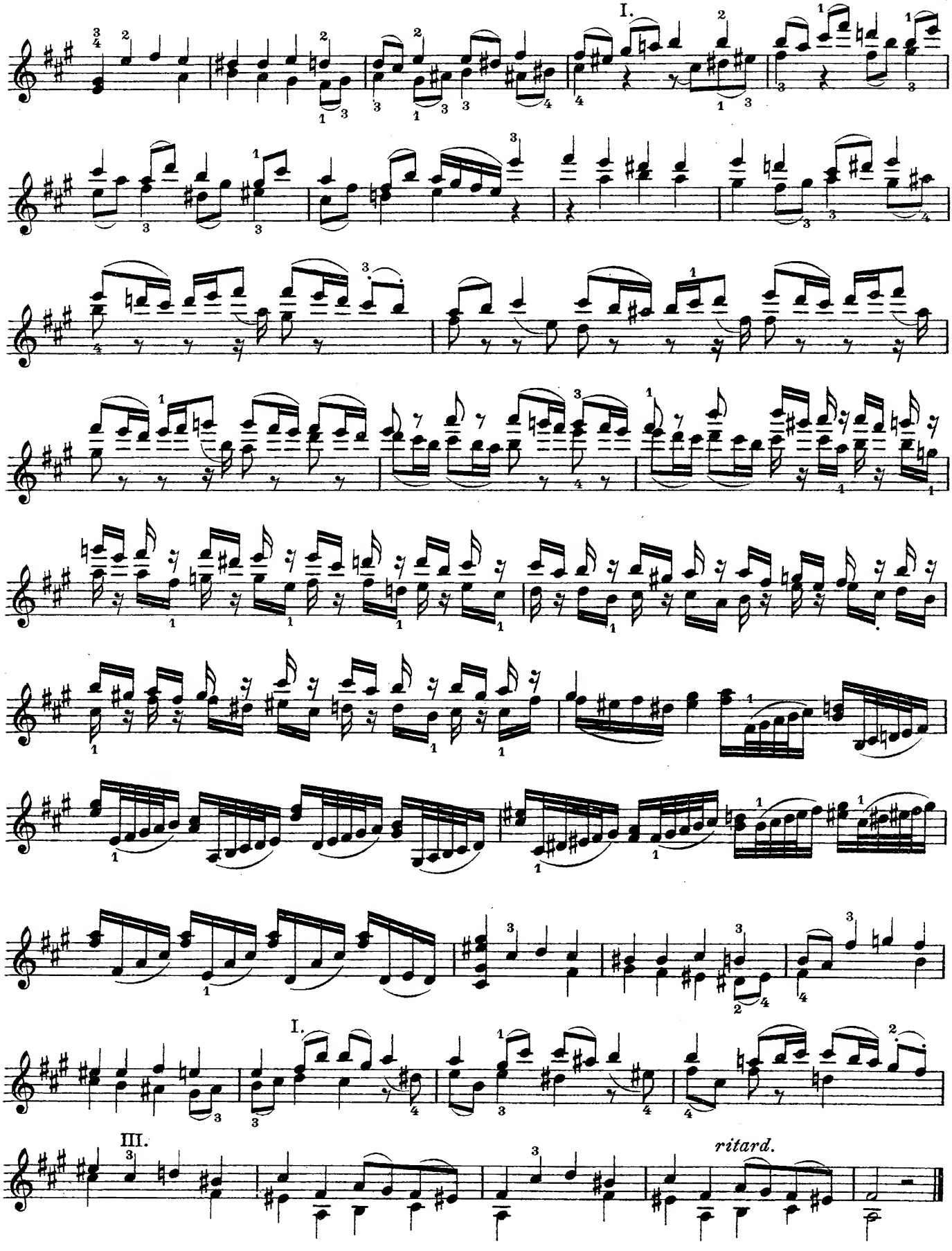
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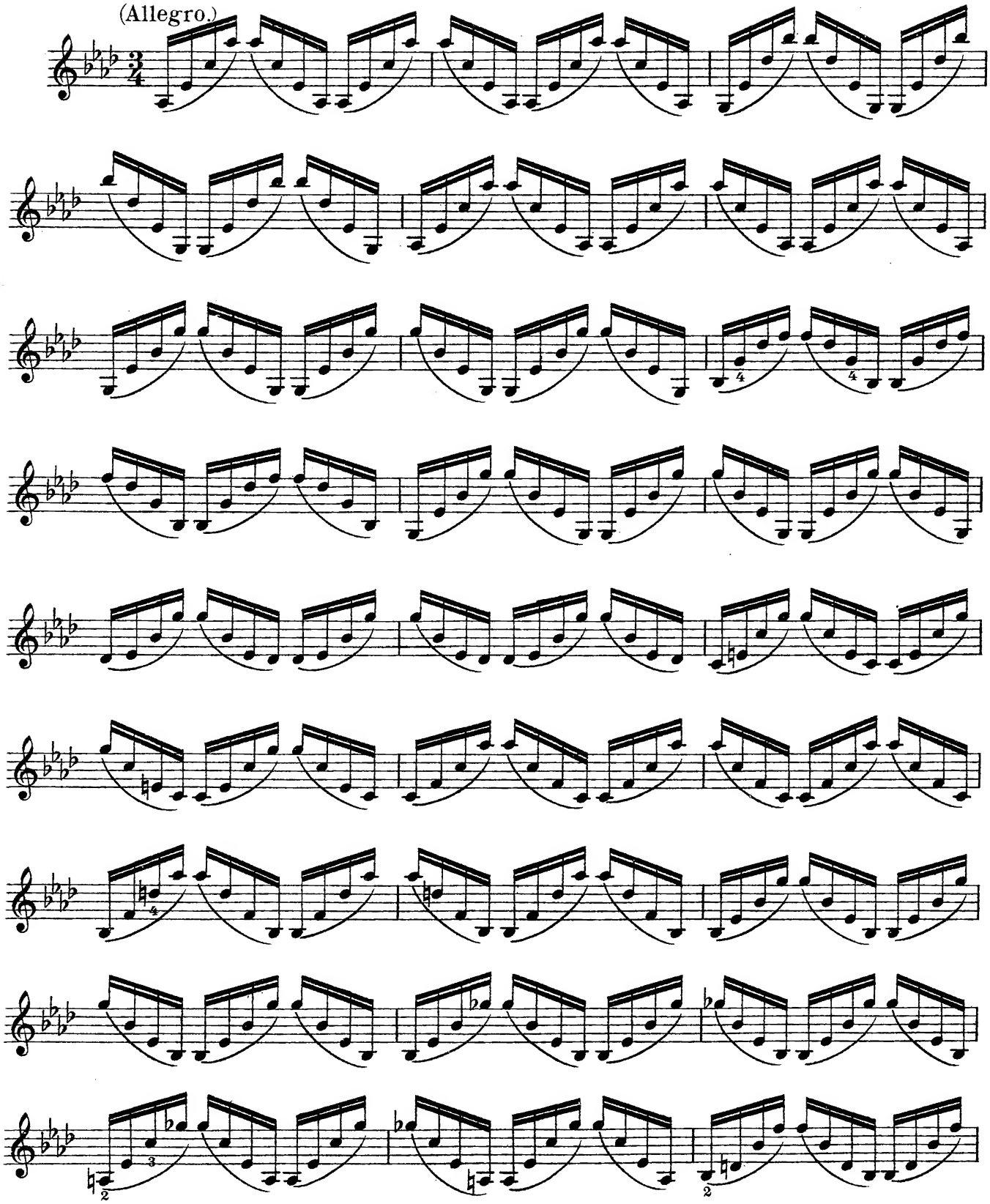

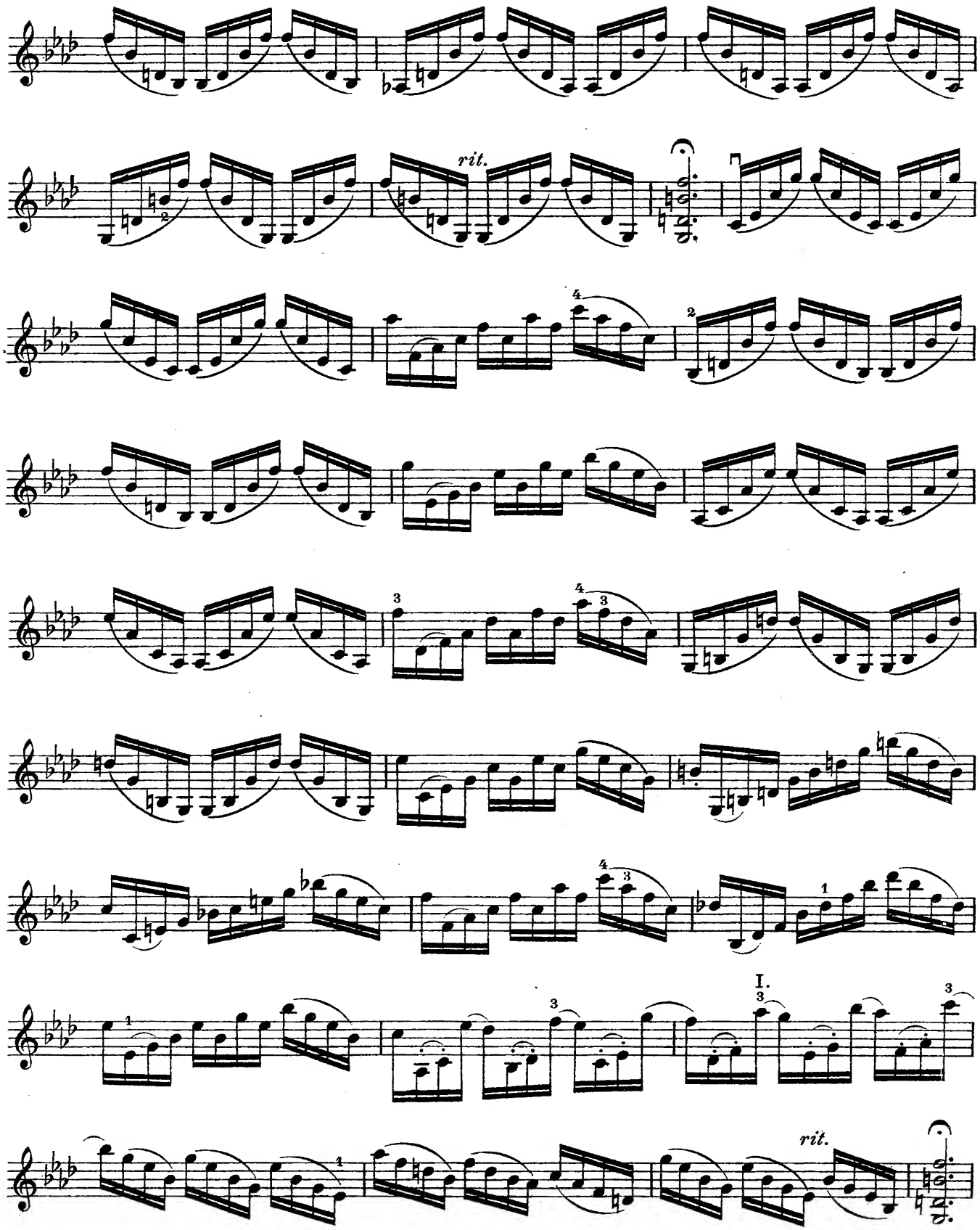
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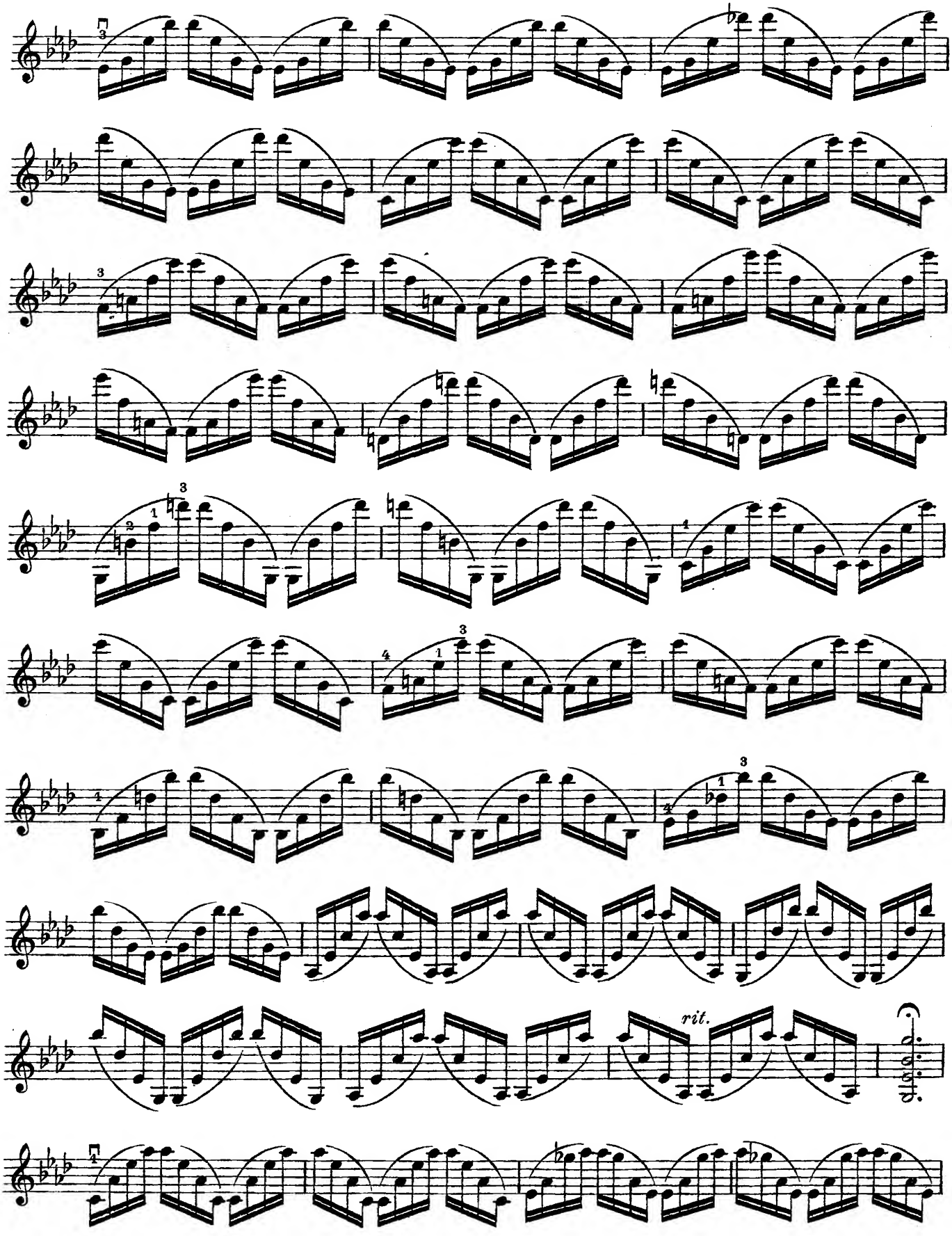
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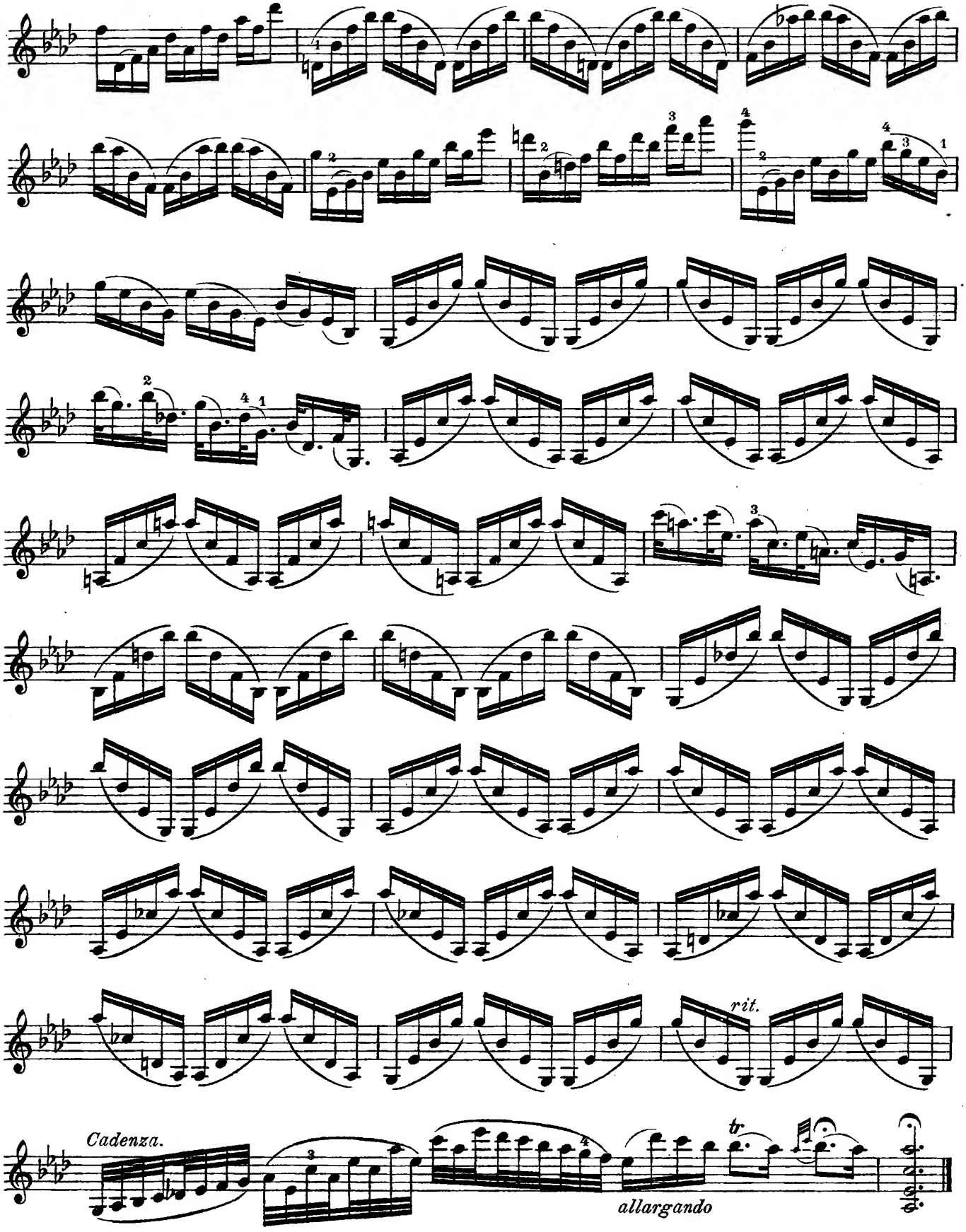
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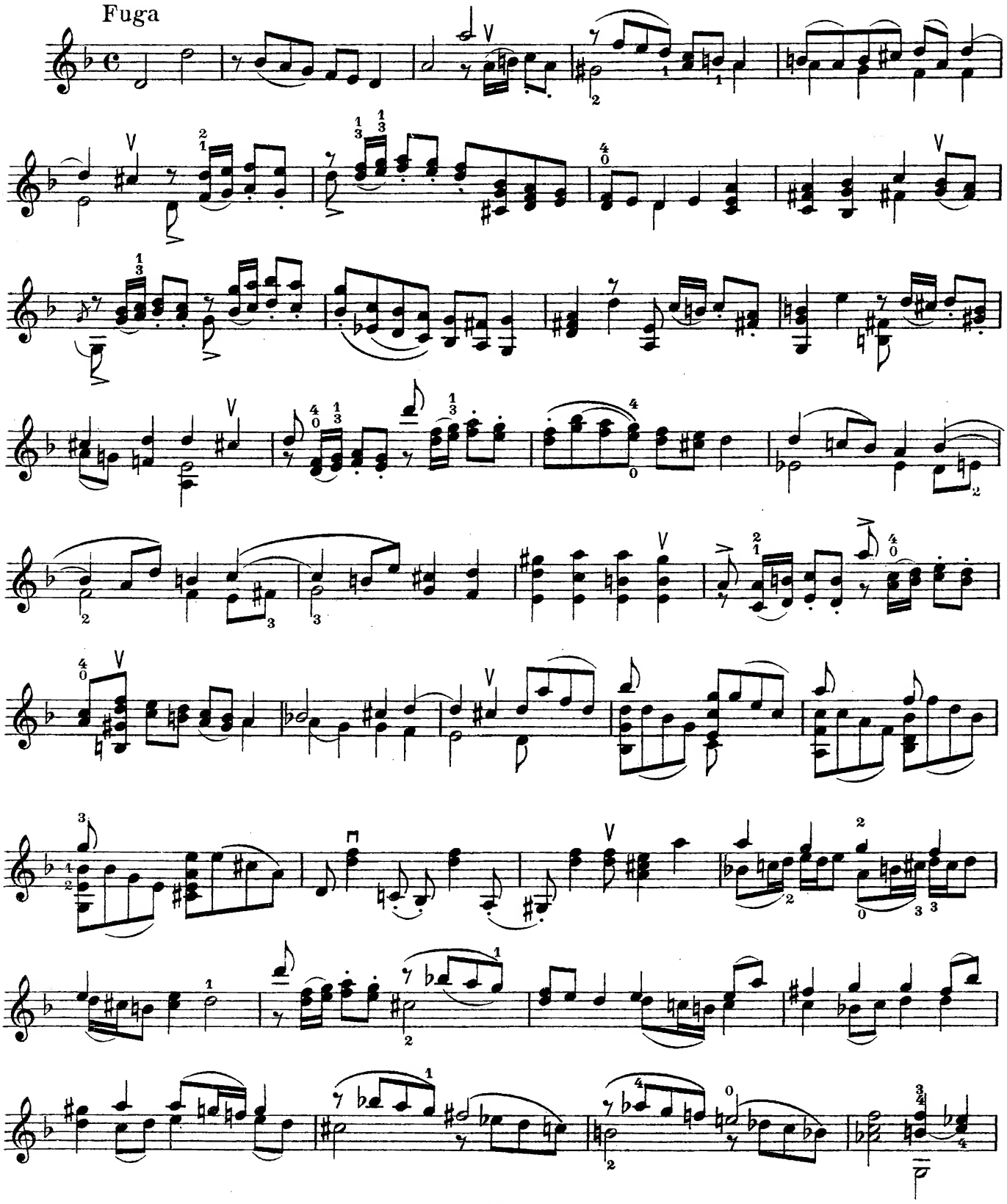

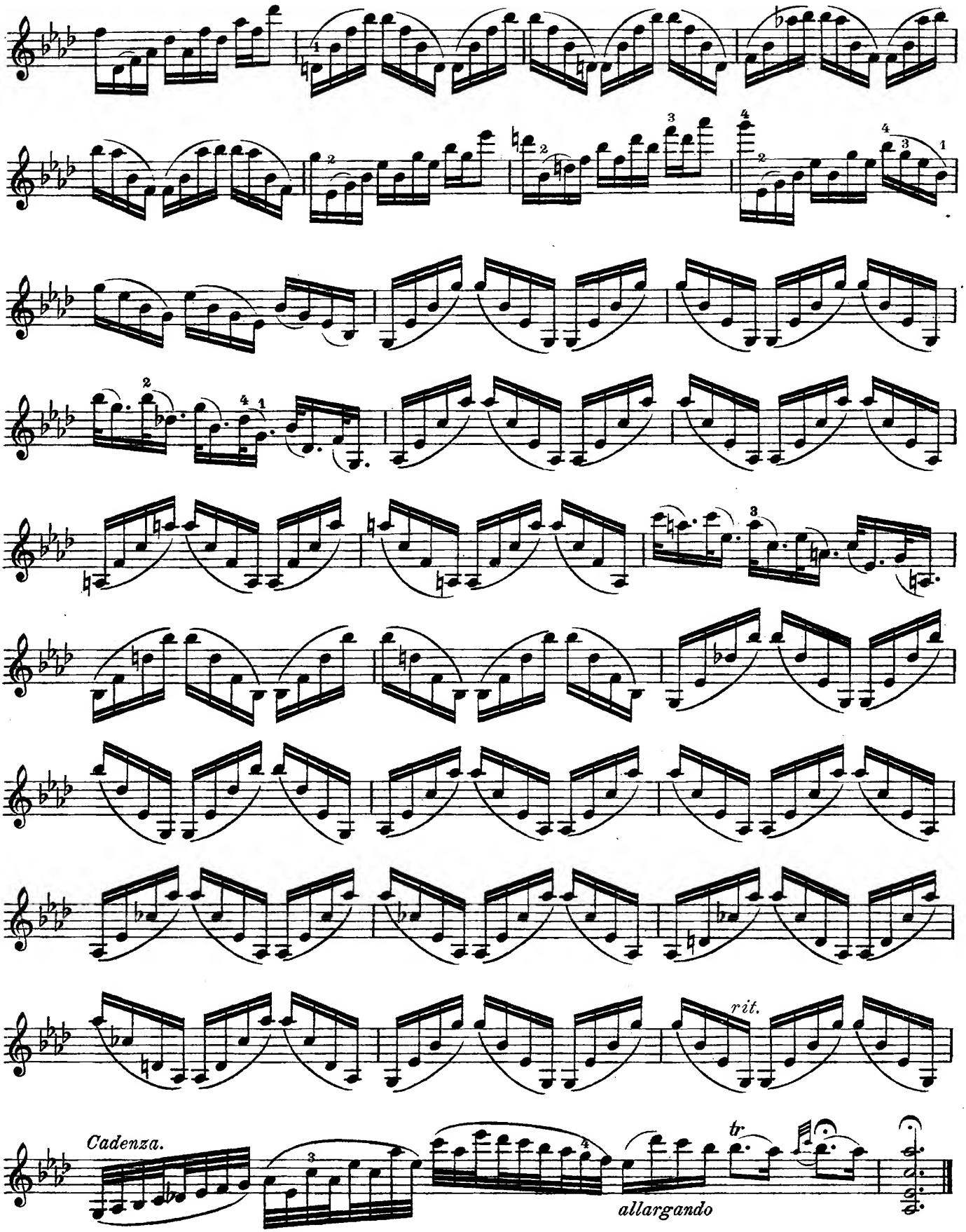
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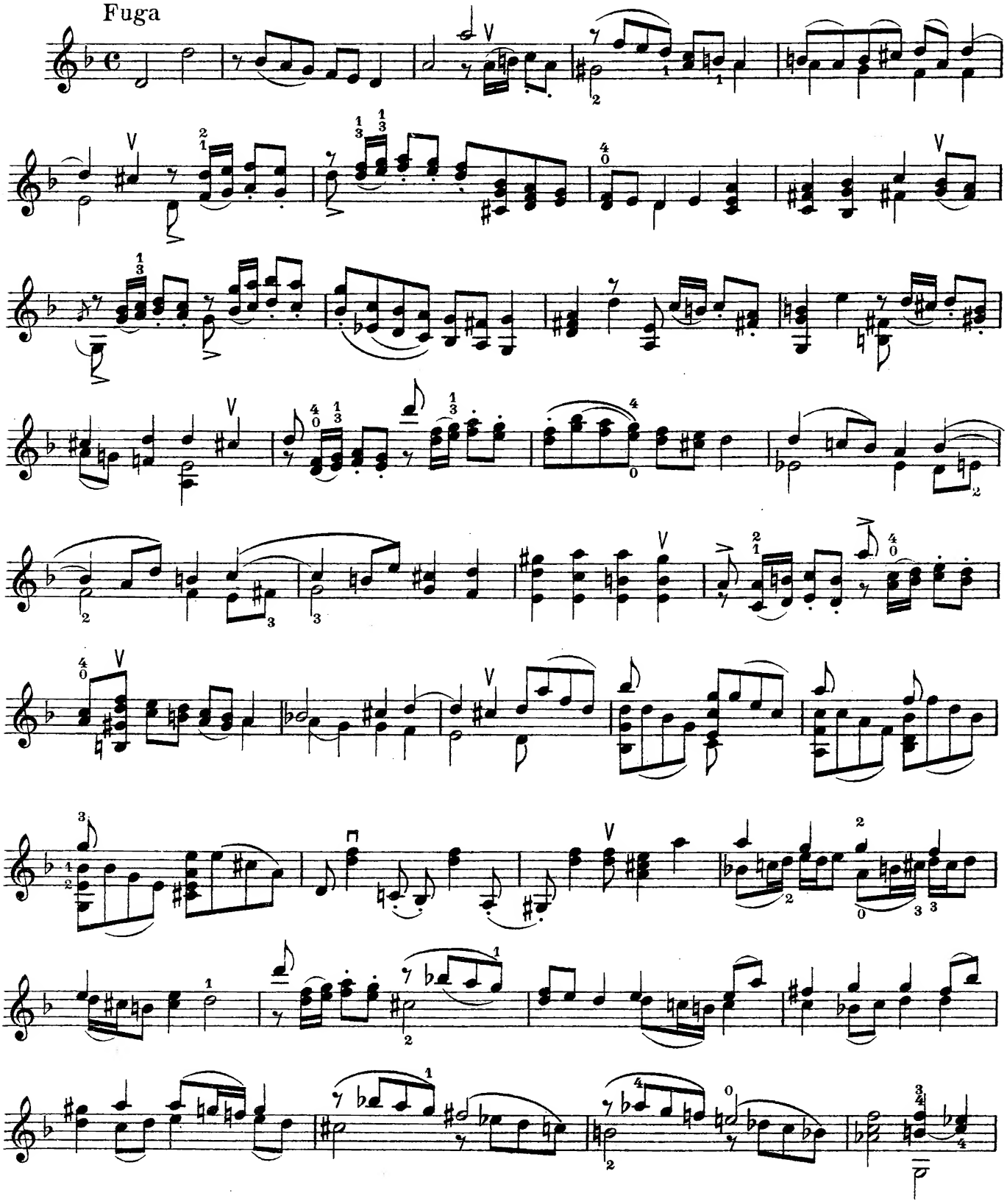

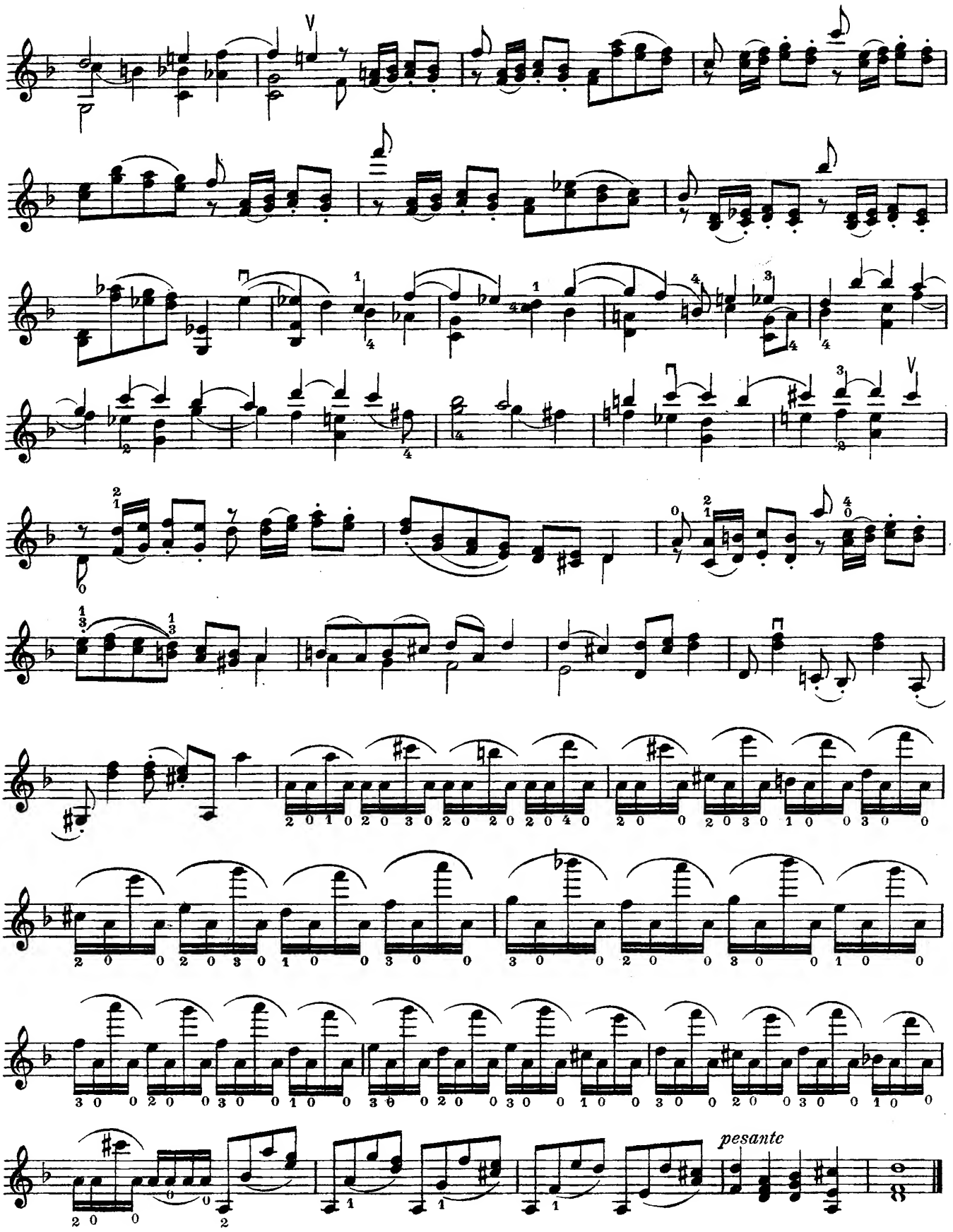
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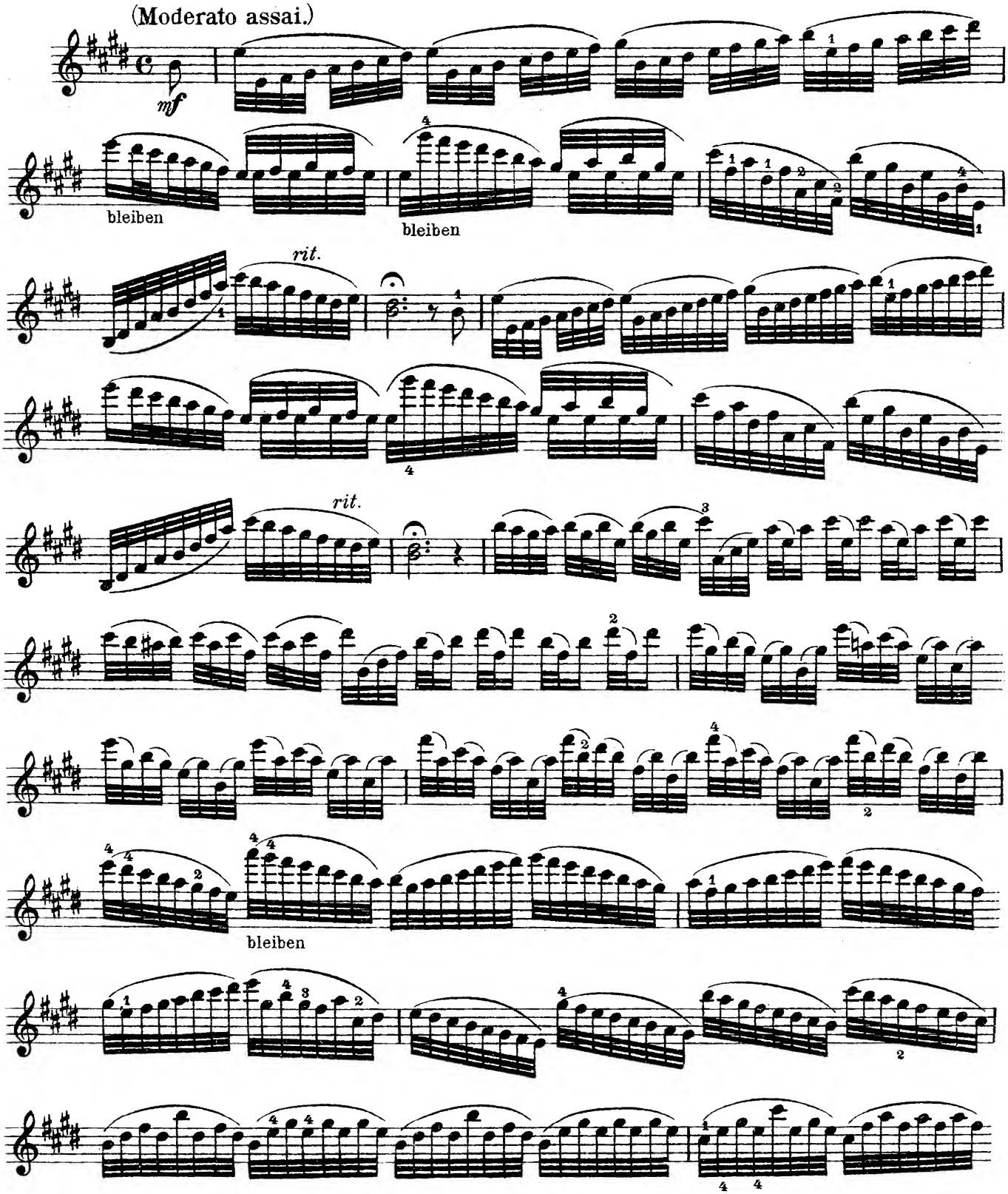

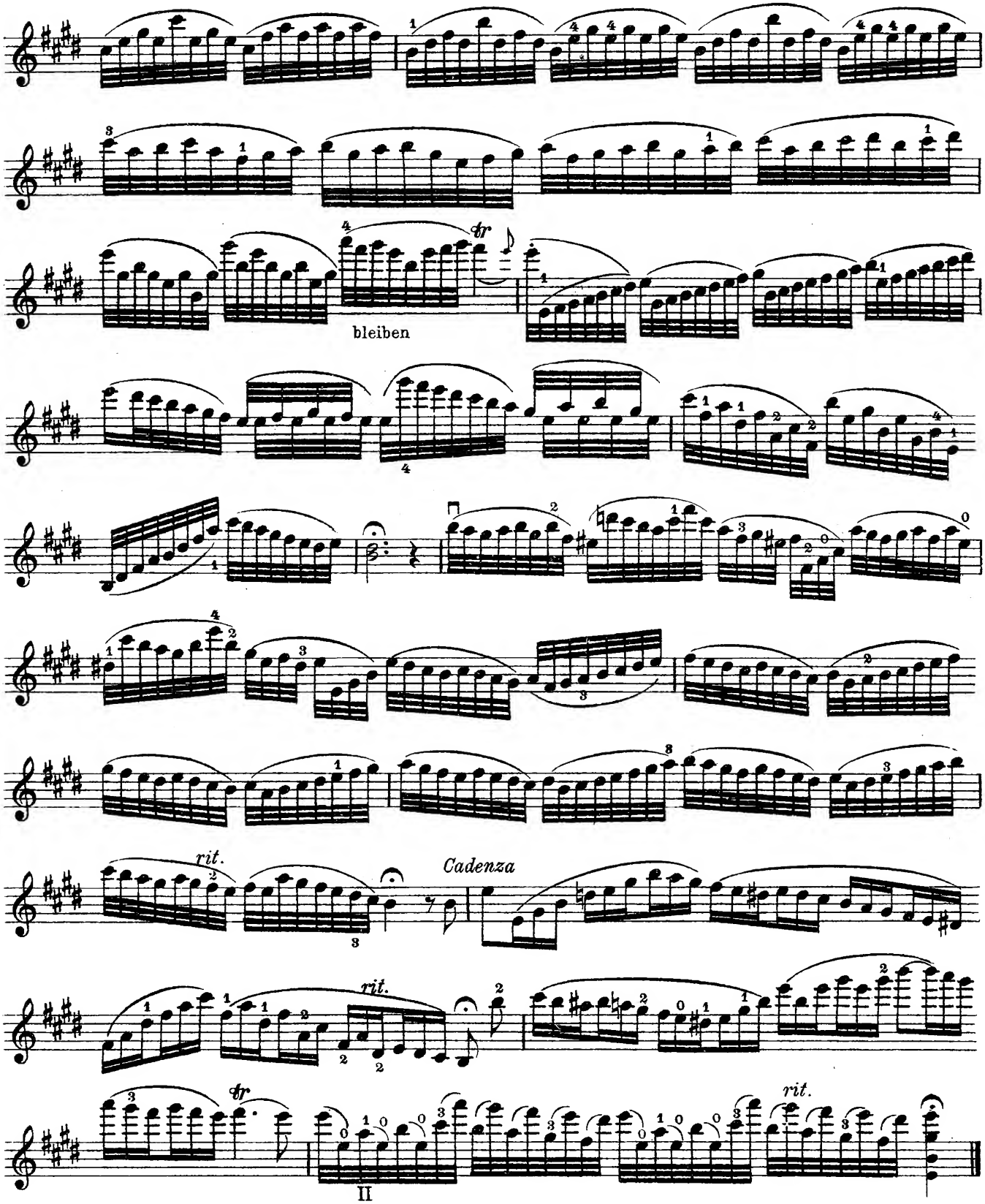
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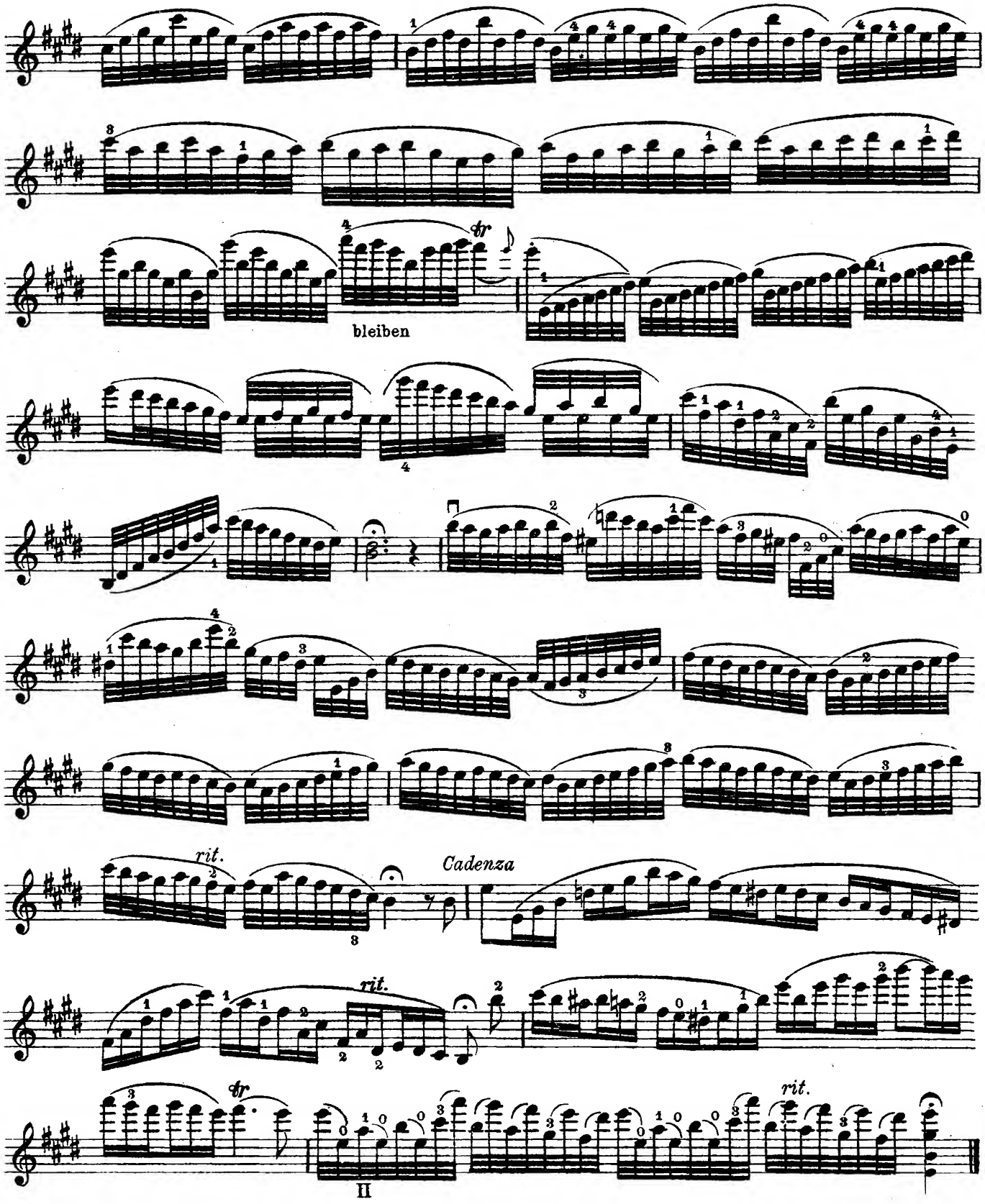
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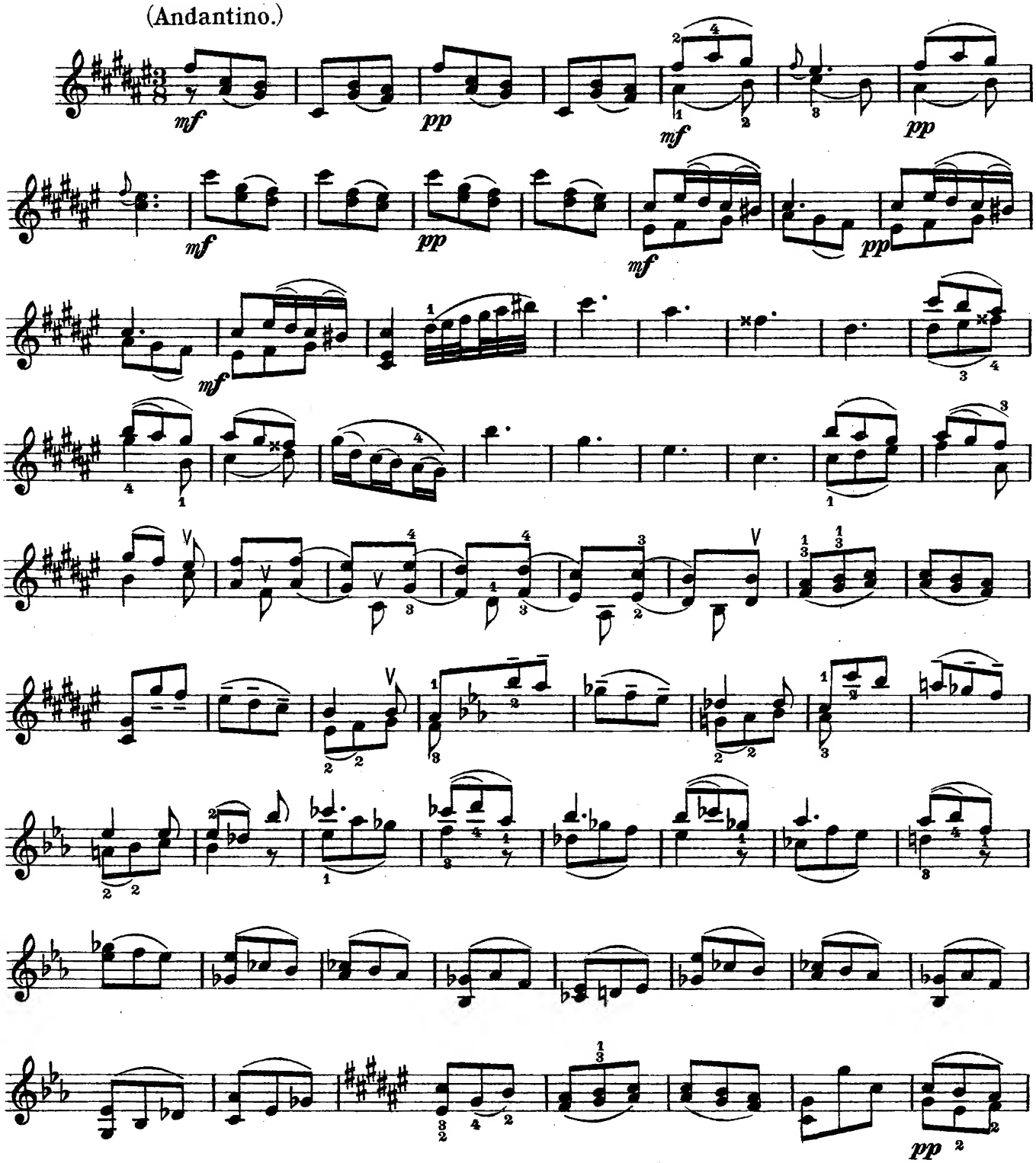
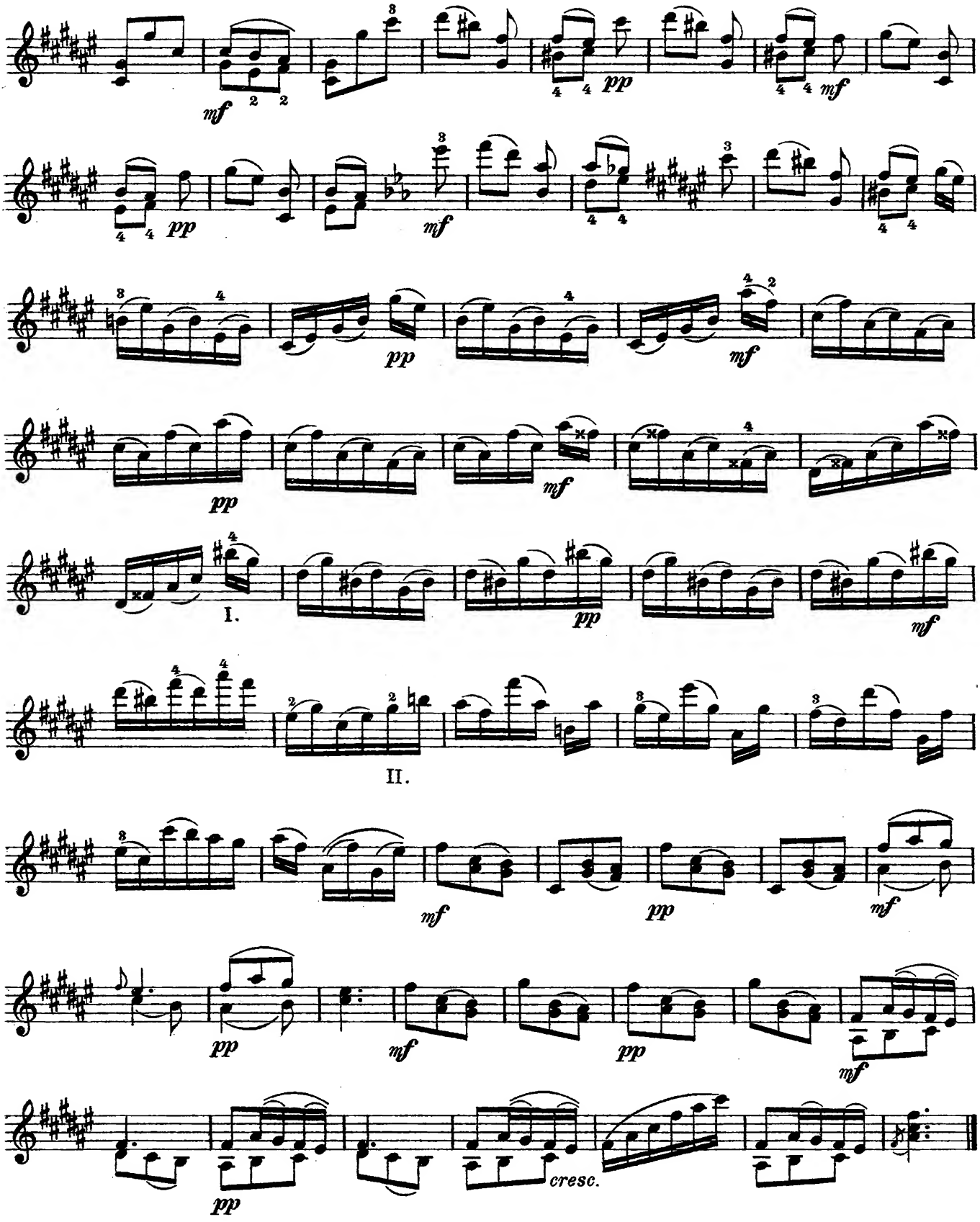
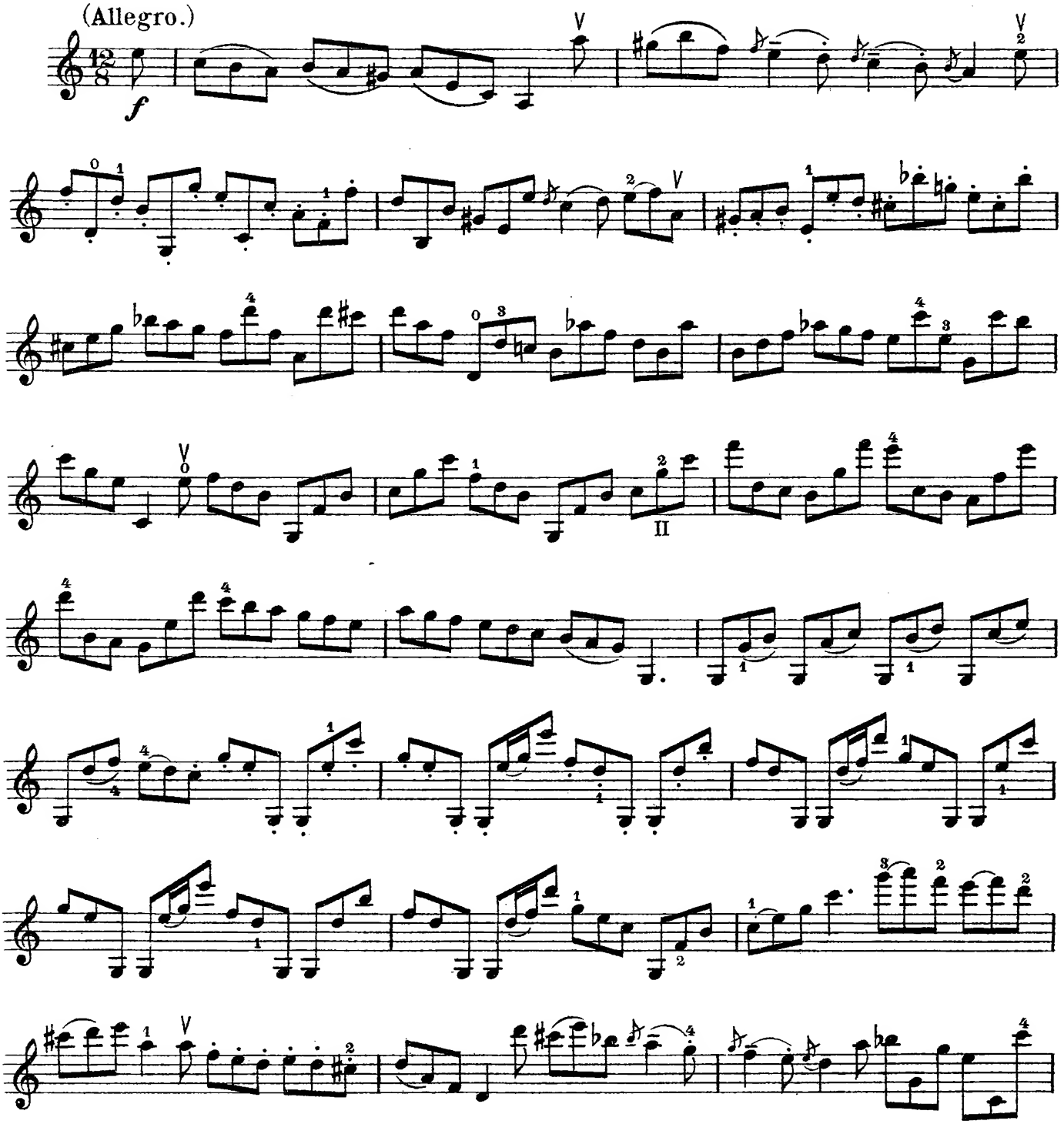
12.

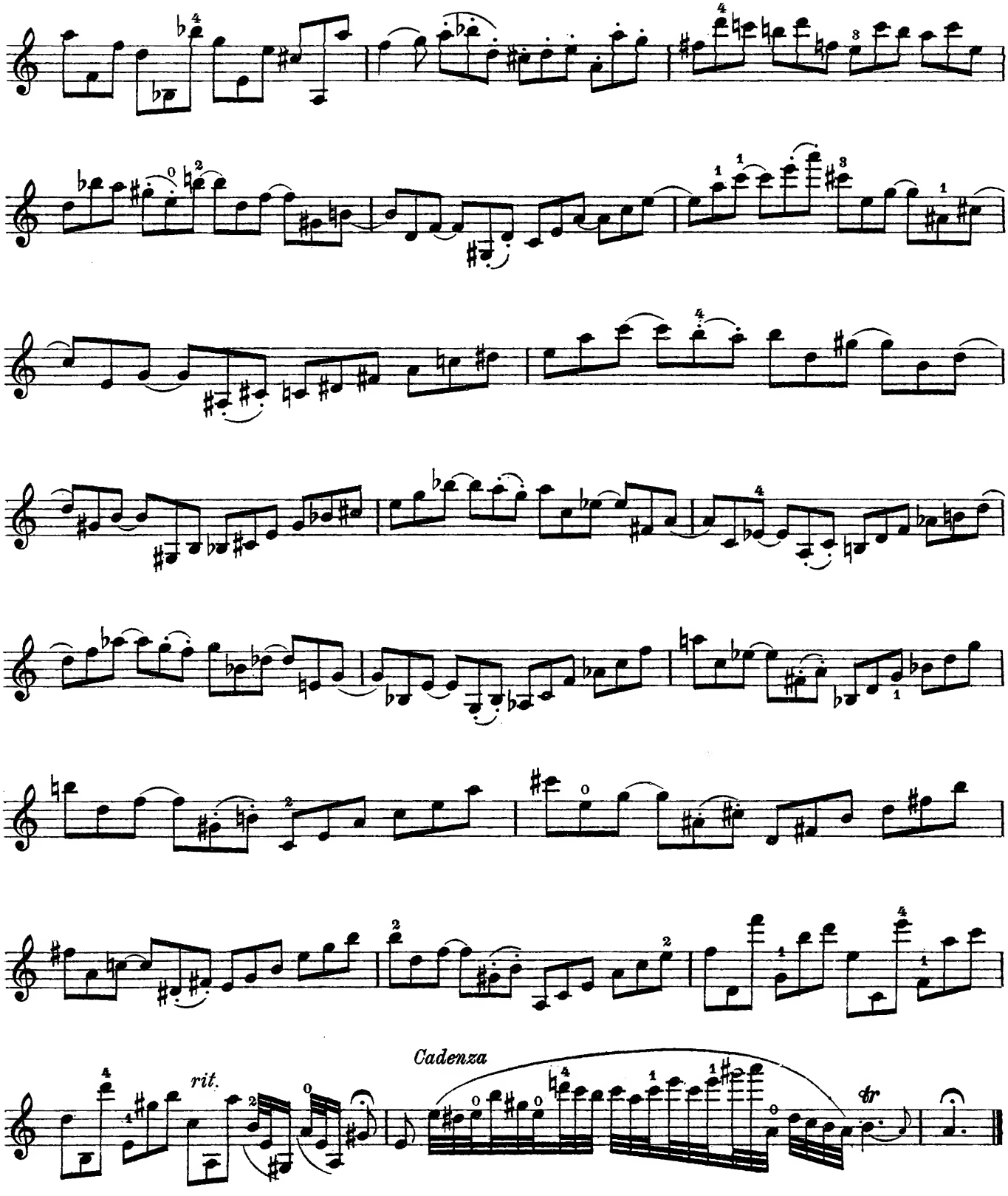
(Andantino.)




mf
pp
mf
pp
mf
pp
mf
pp
mf
I.
pp
mf
II.
mf
pp
mf
pp
mf
pp
cresc.

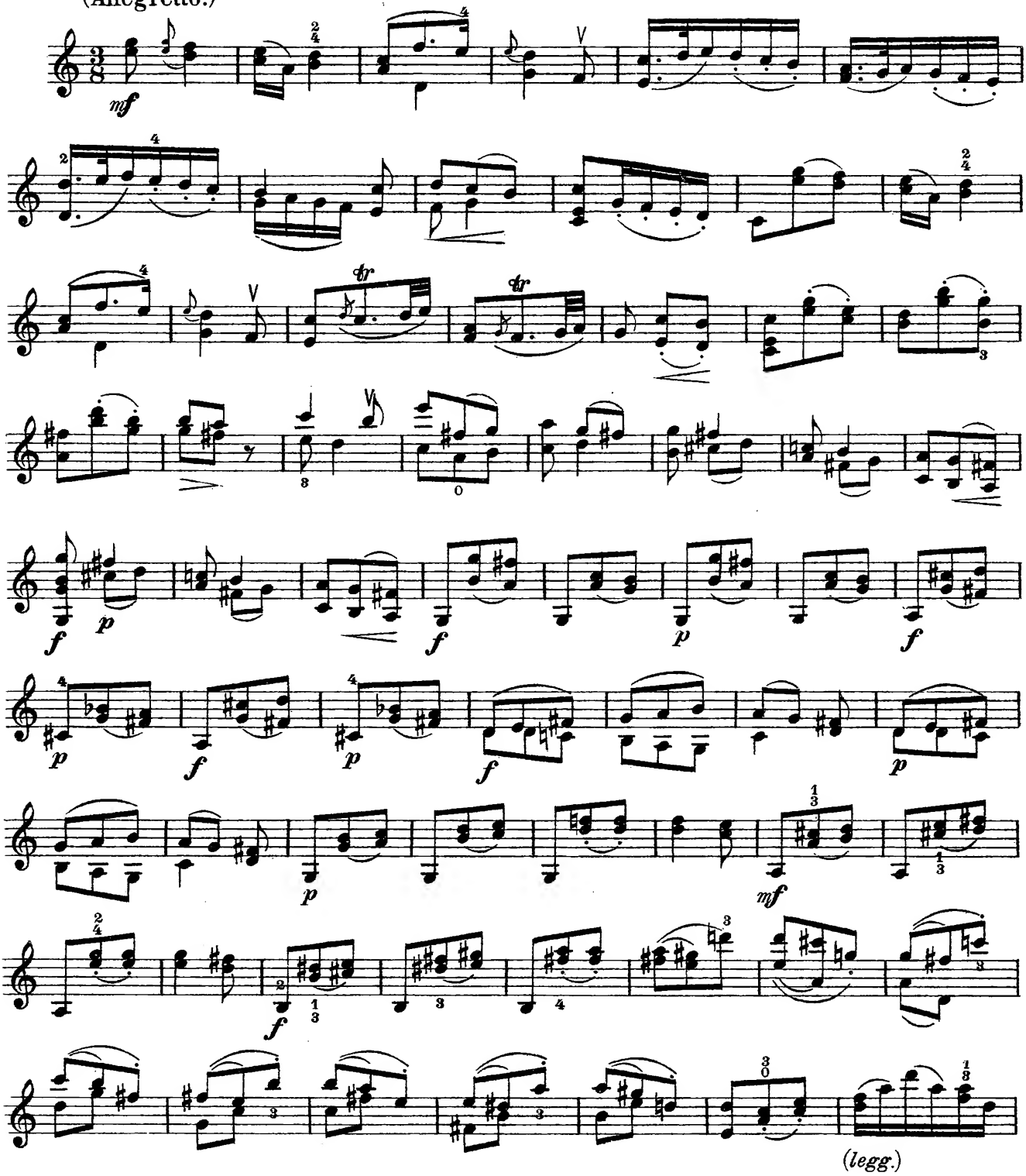
13.

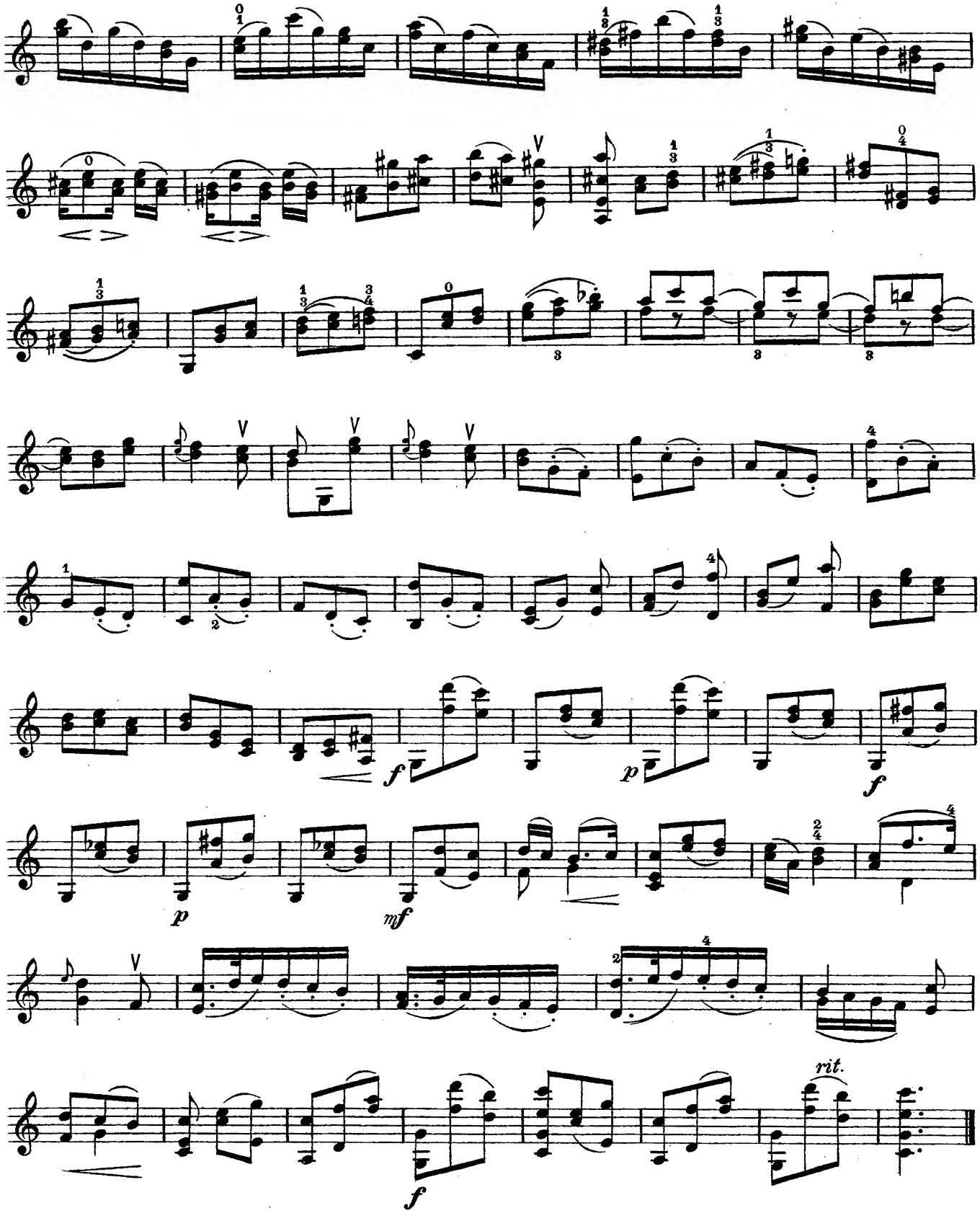



rit.
Cadenza
tr

14.

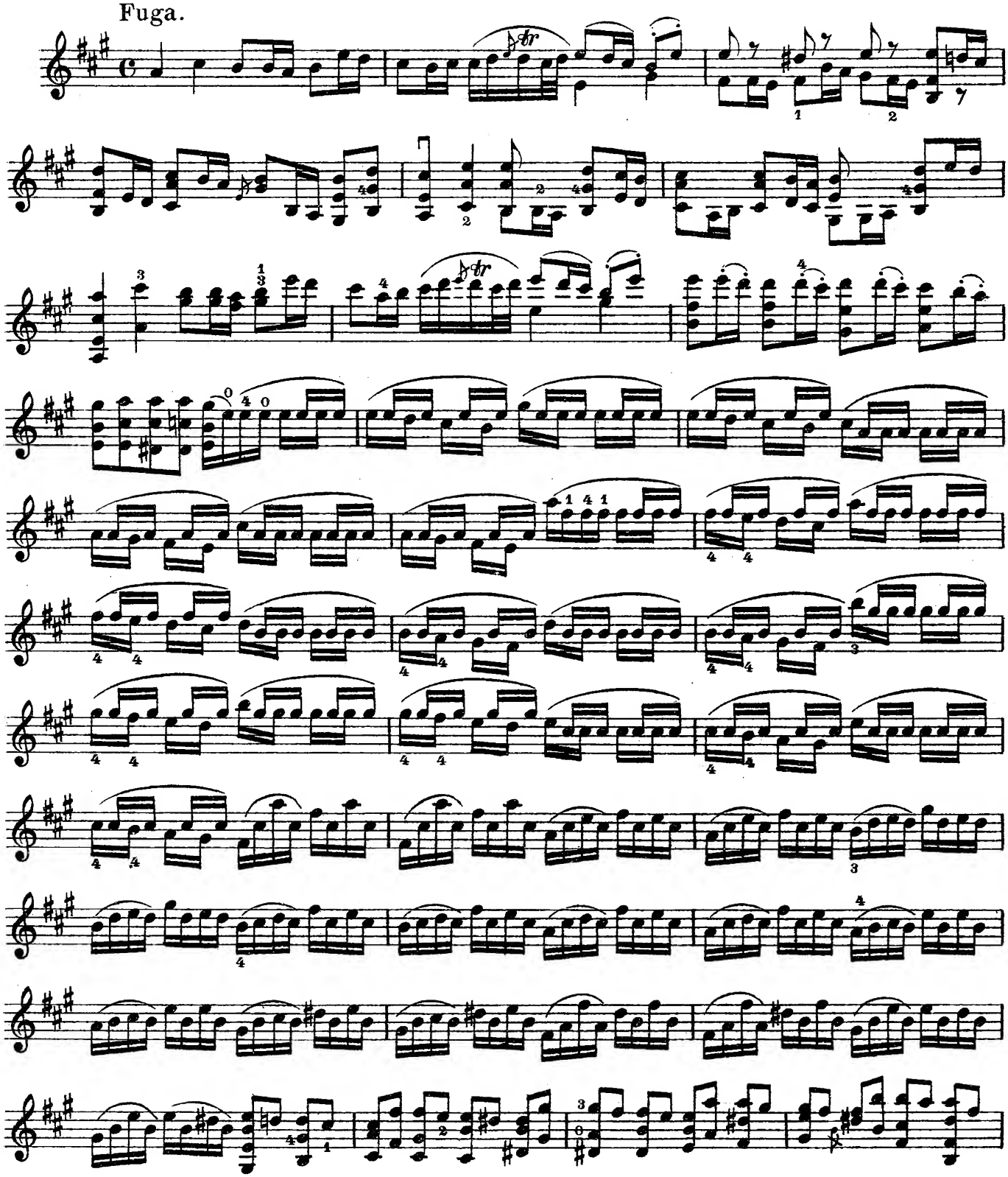
(Allegretto.)

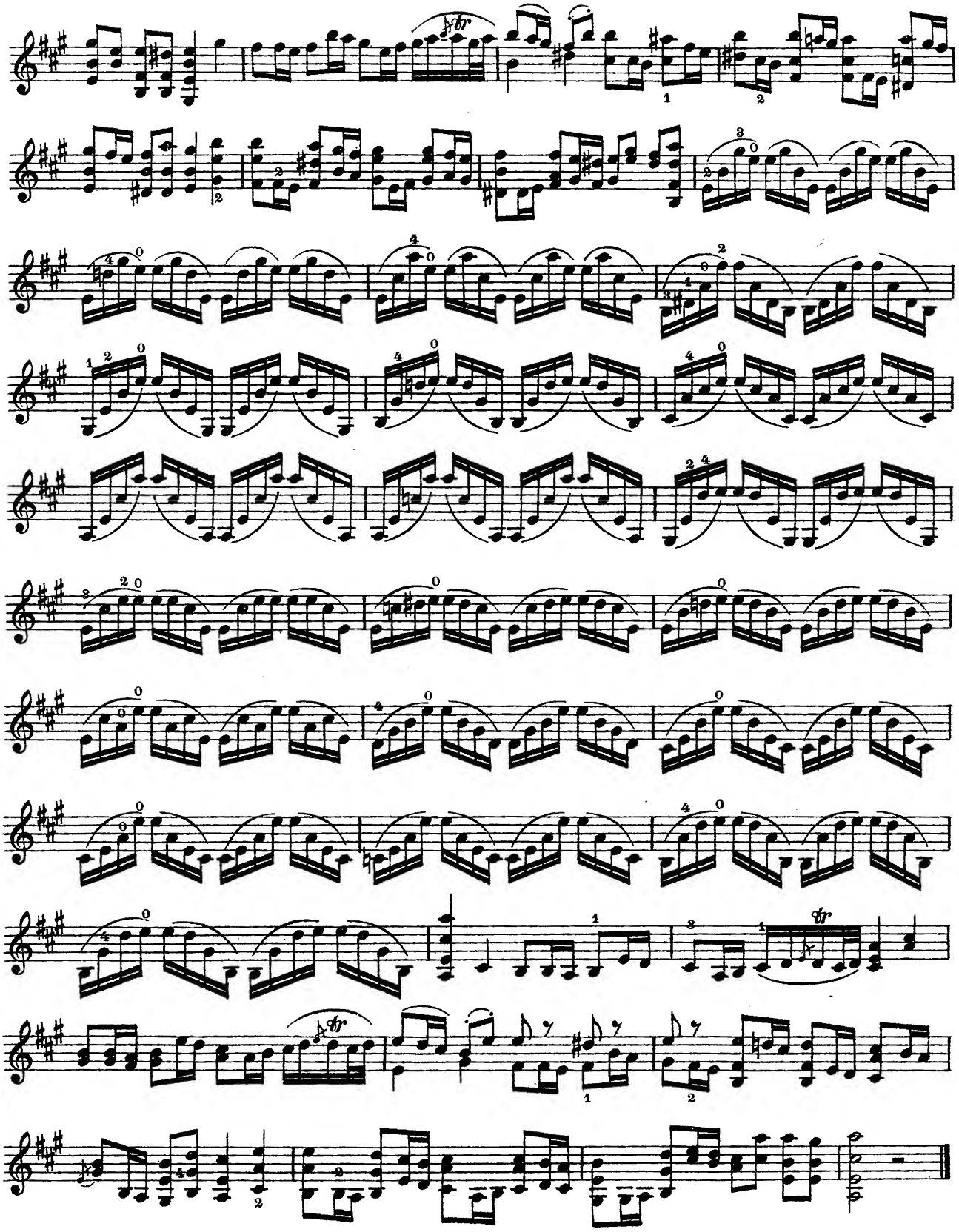



f
p
f
p
mf
f
rit.

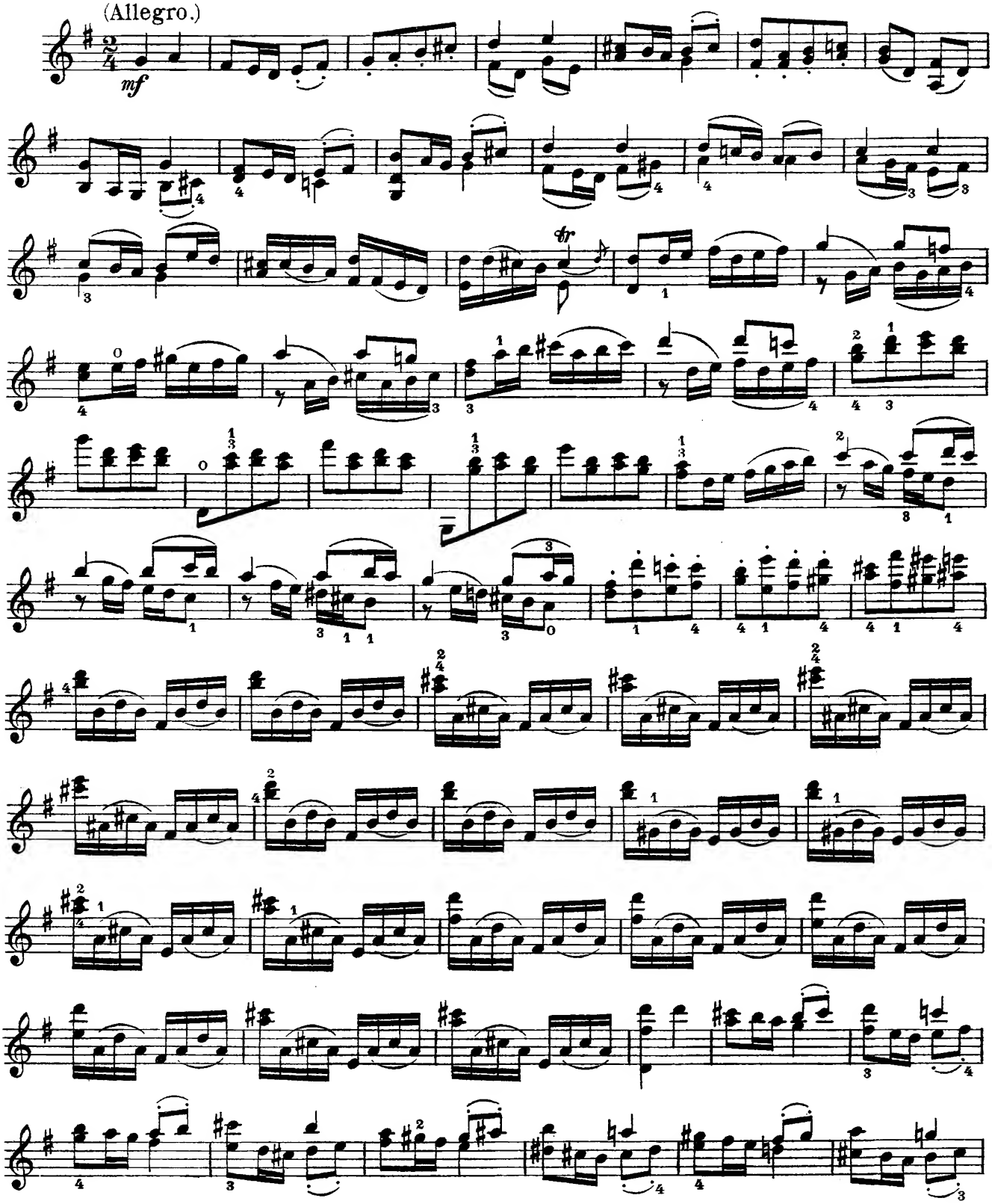
15.

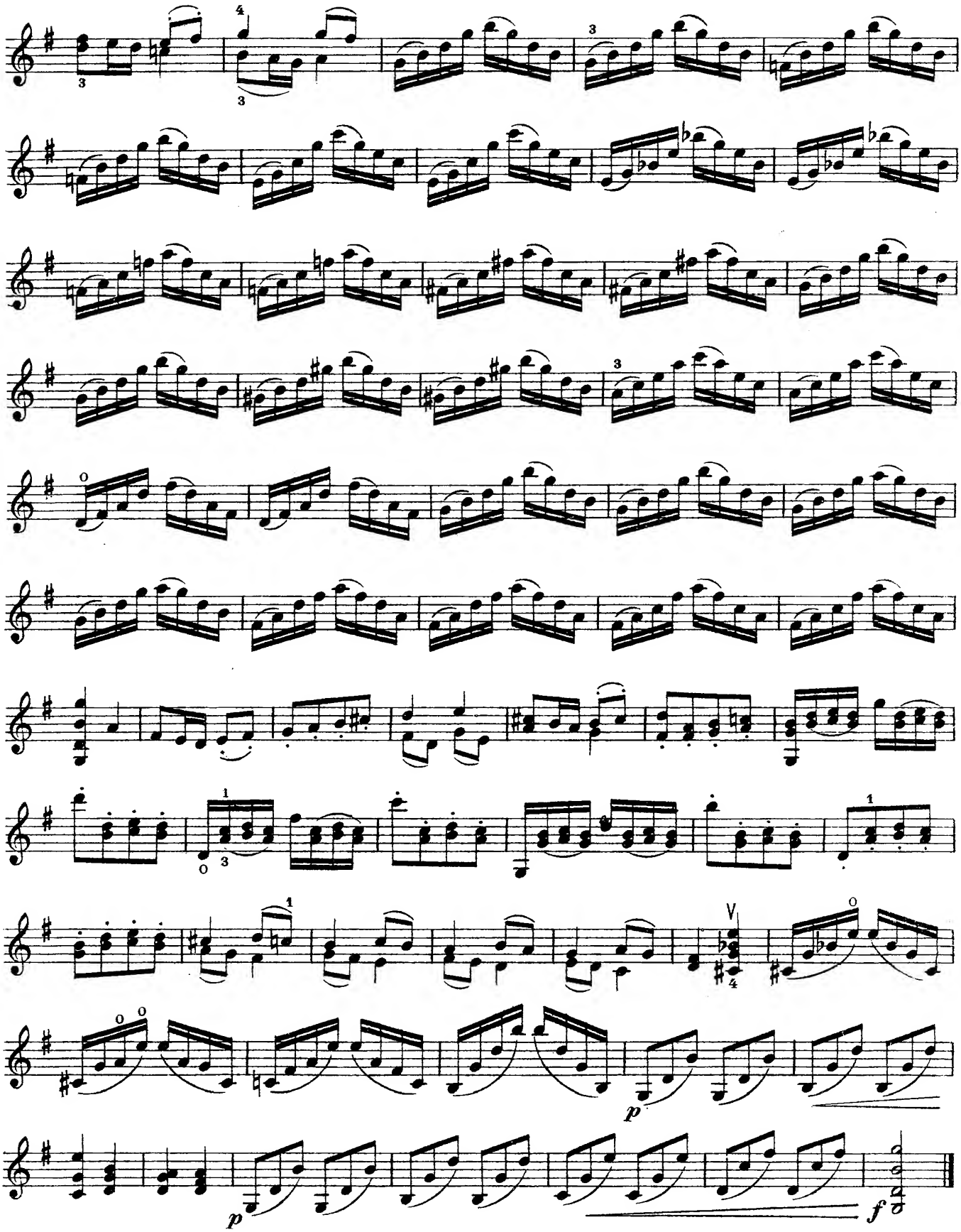
Fuga.





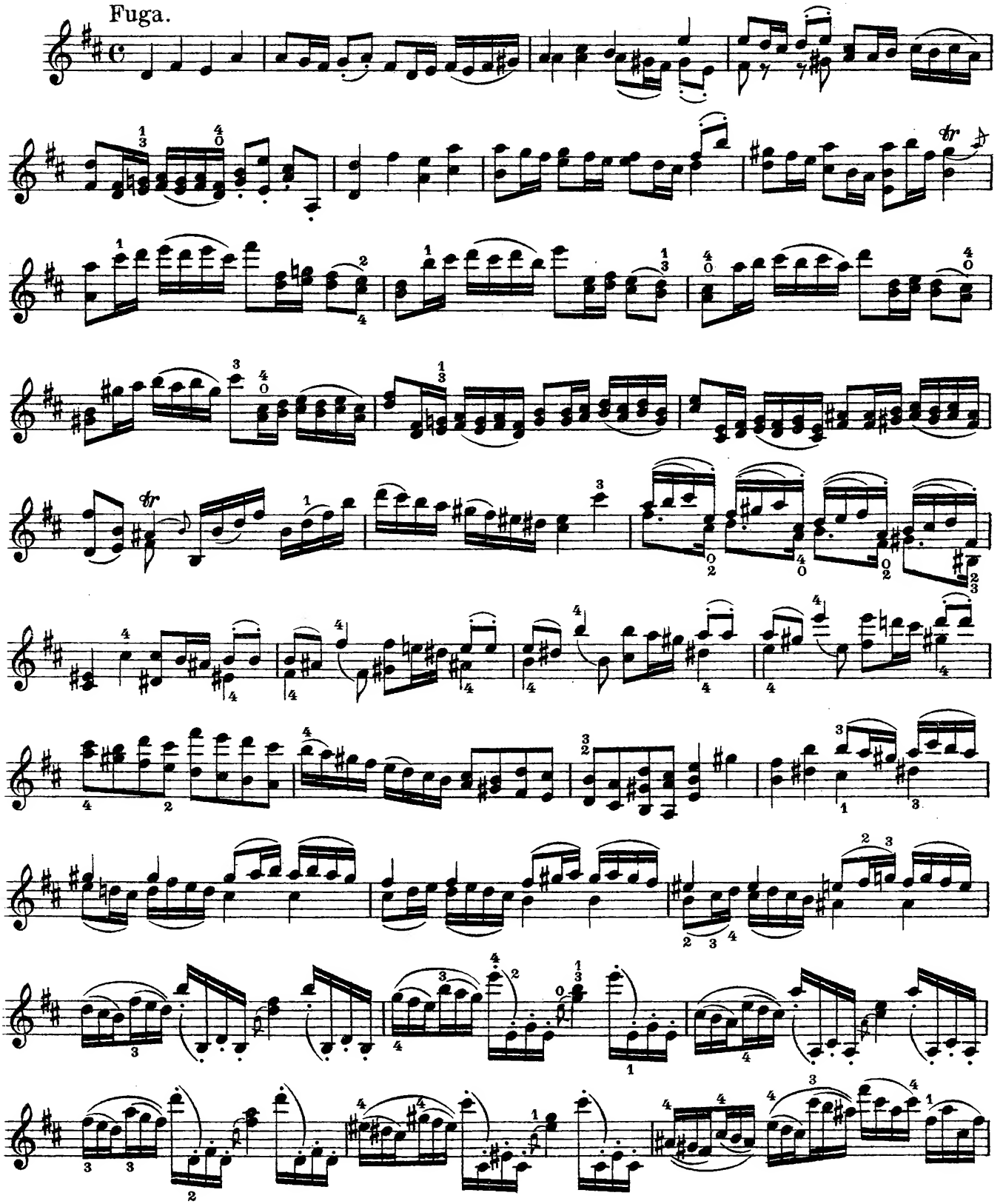
16.

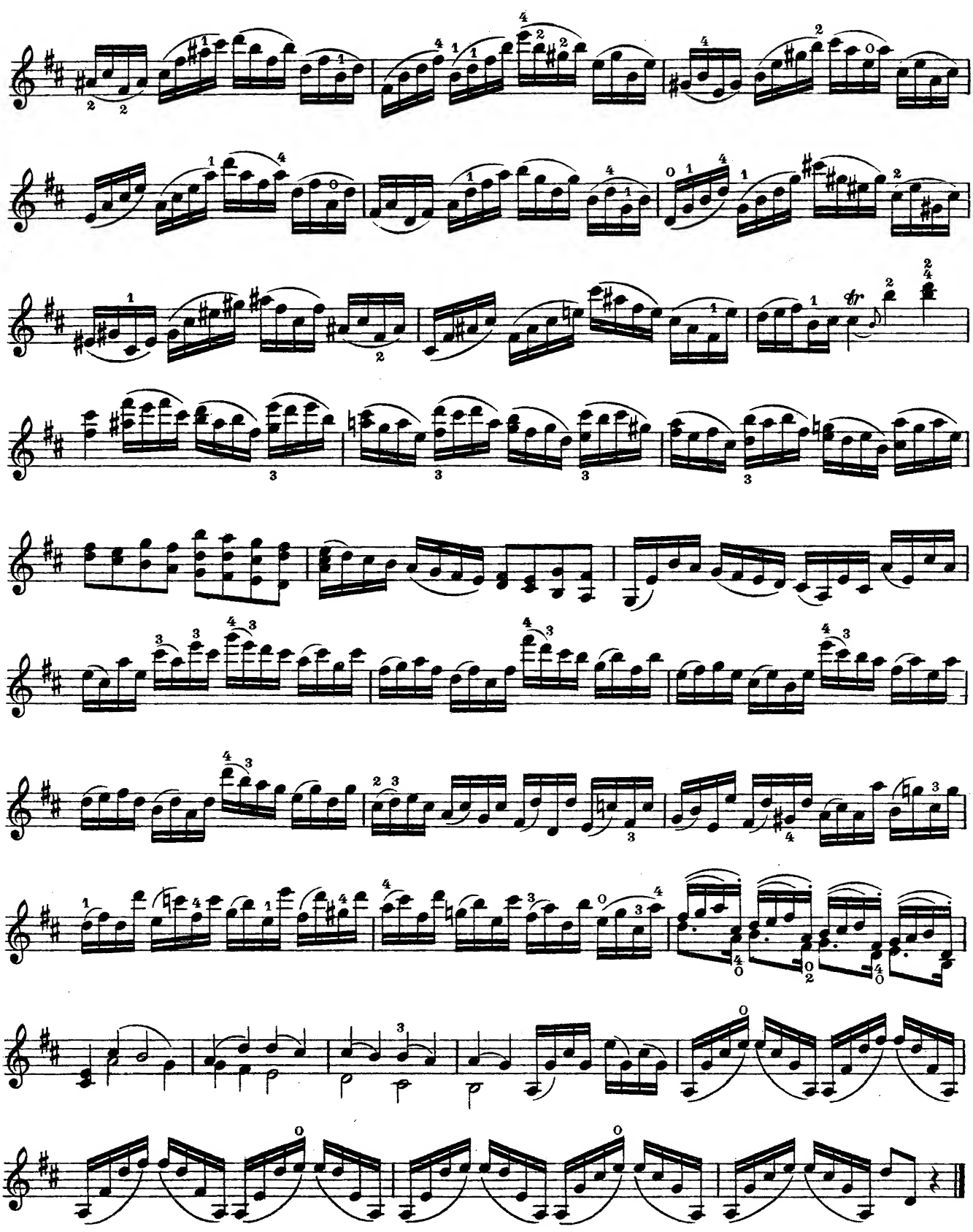



p
p
f

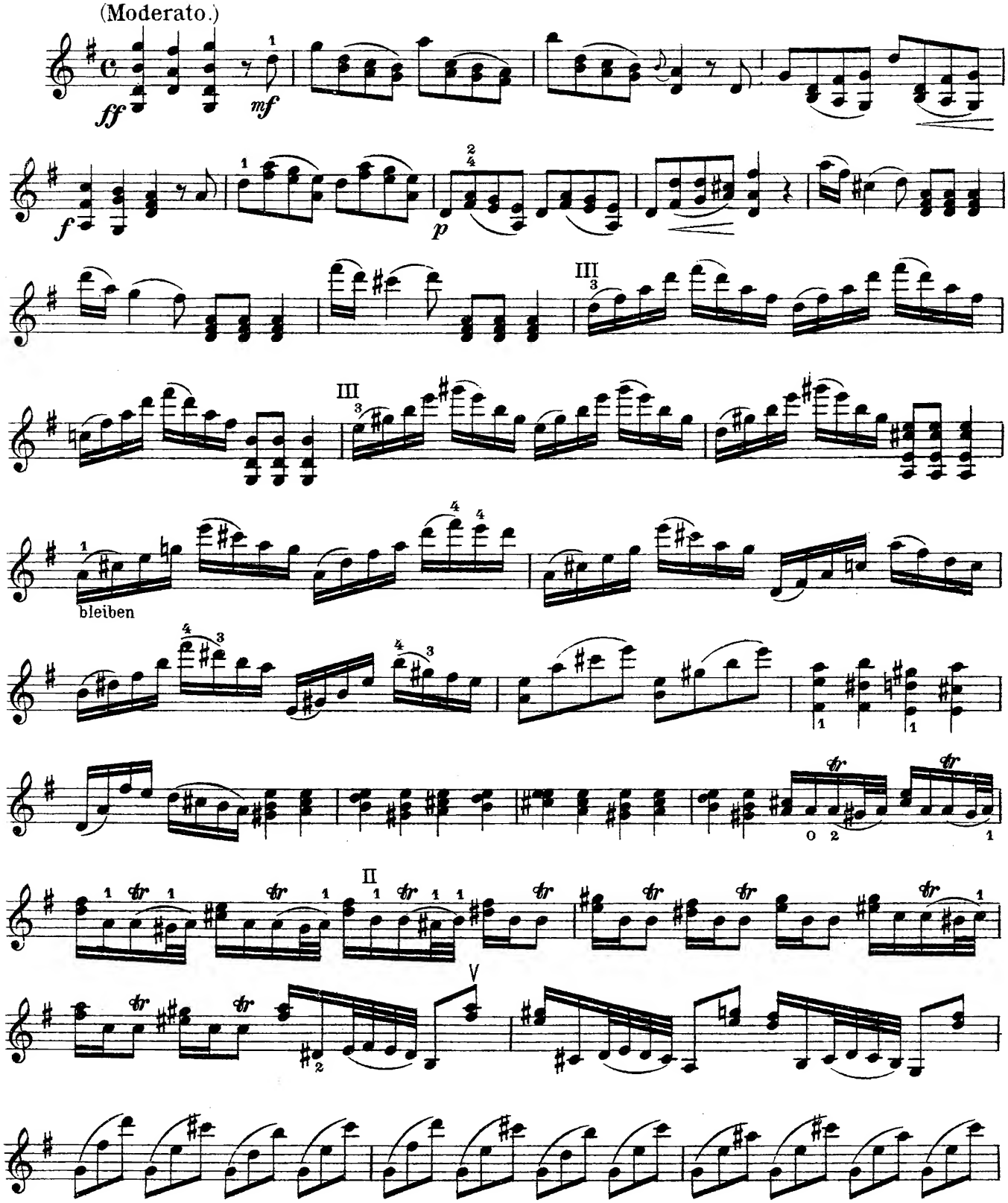
17.

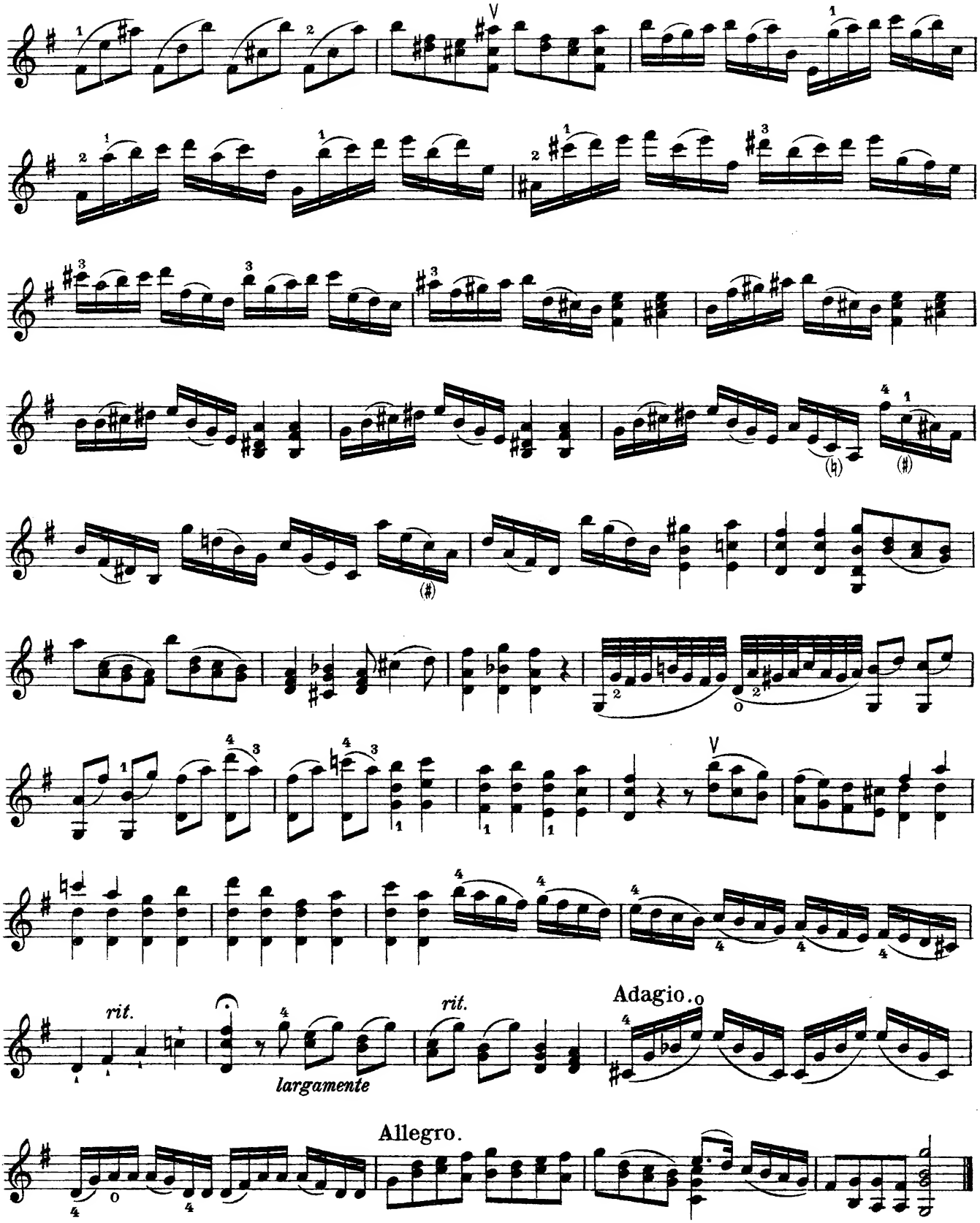
Fuga.





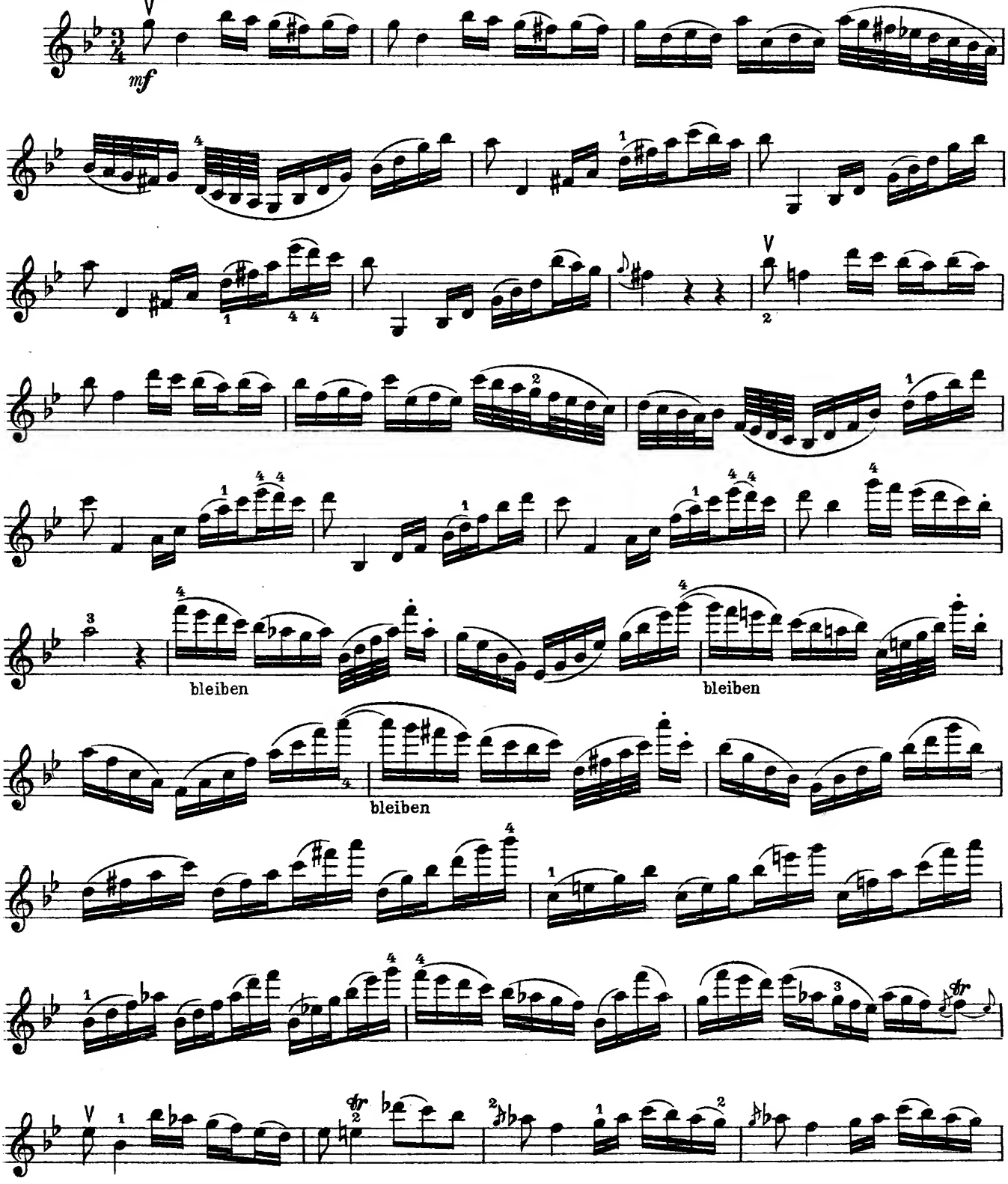
18.

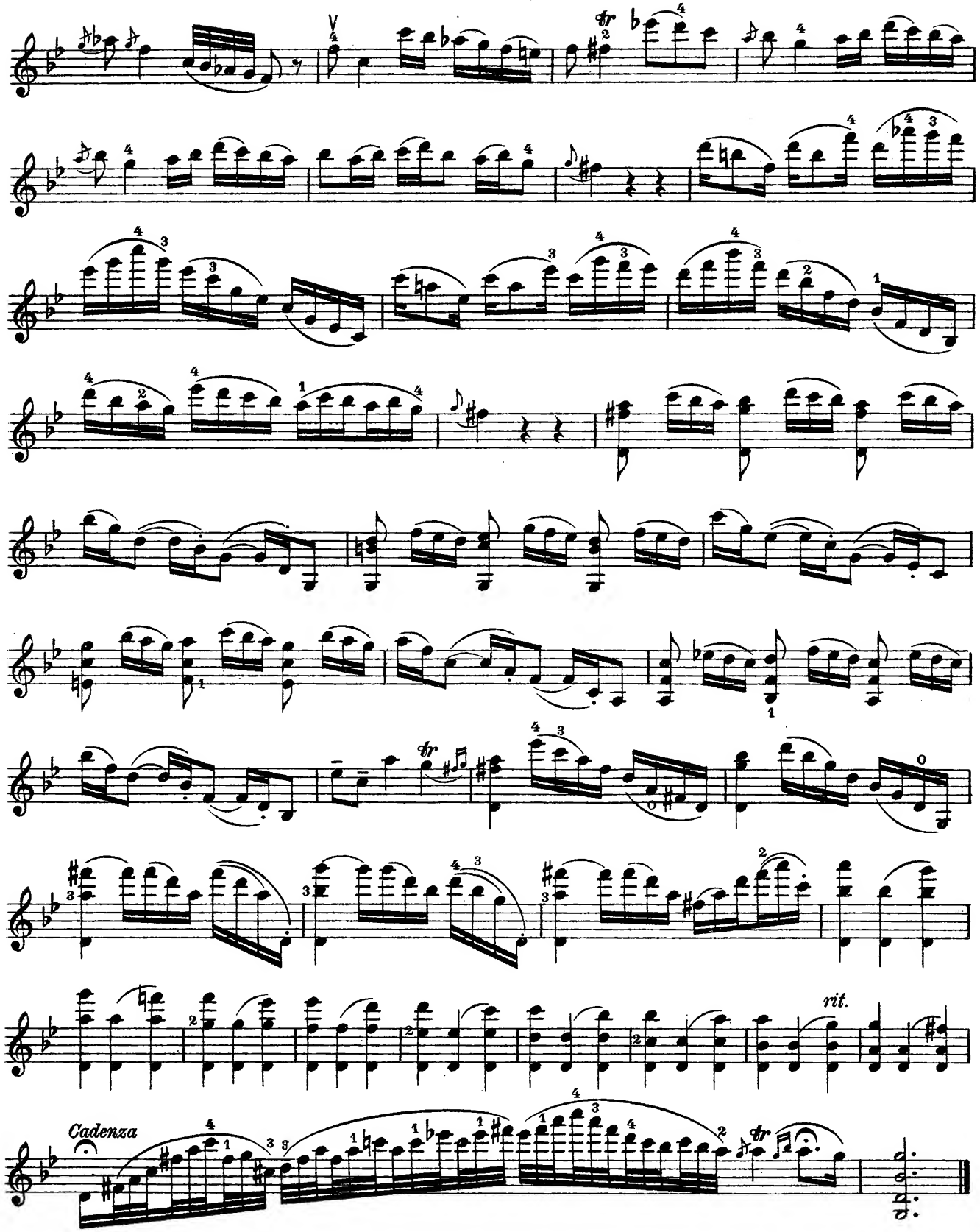



rit.
largamente
rit.
Adagio.
Allegro.

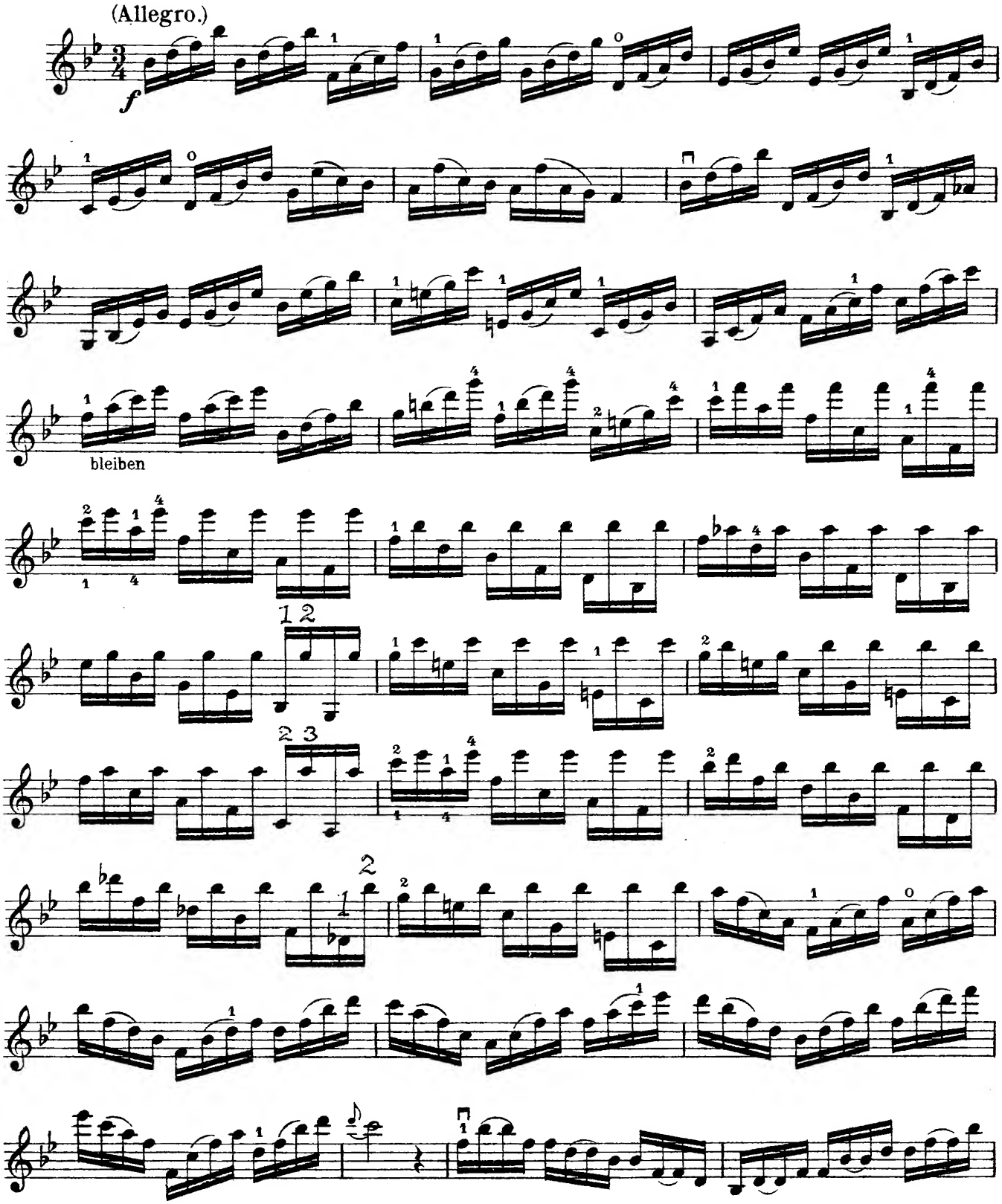
19.

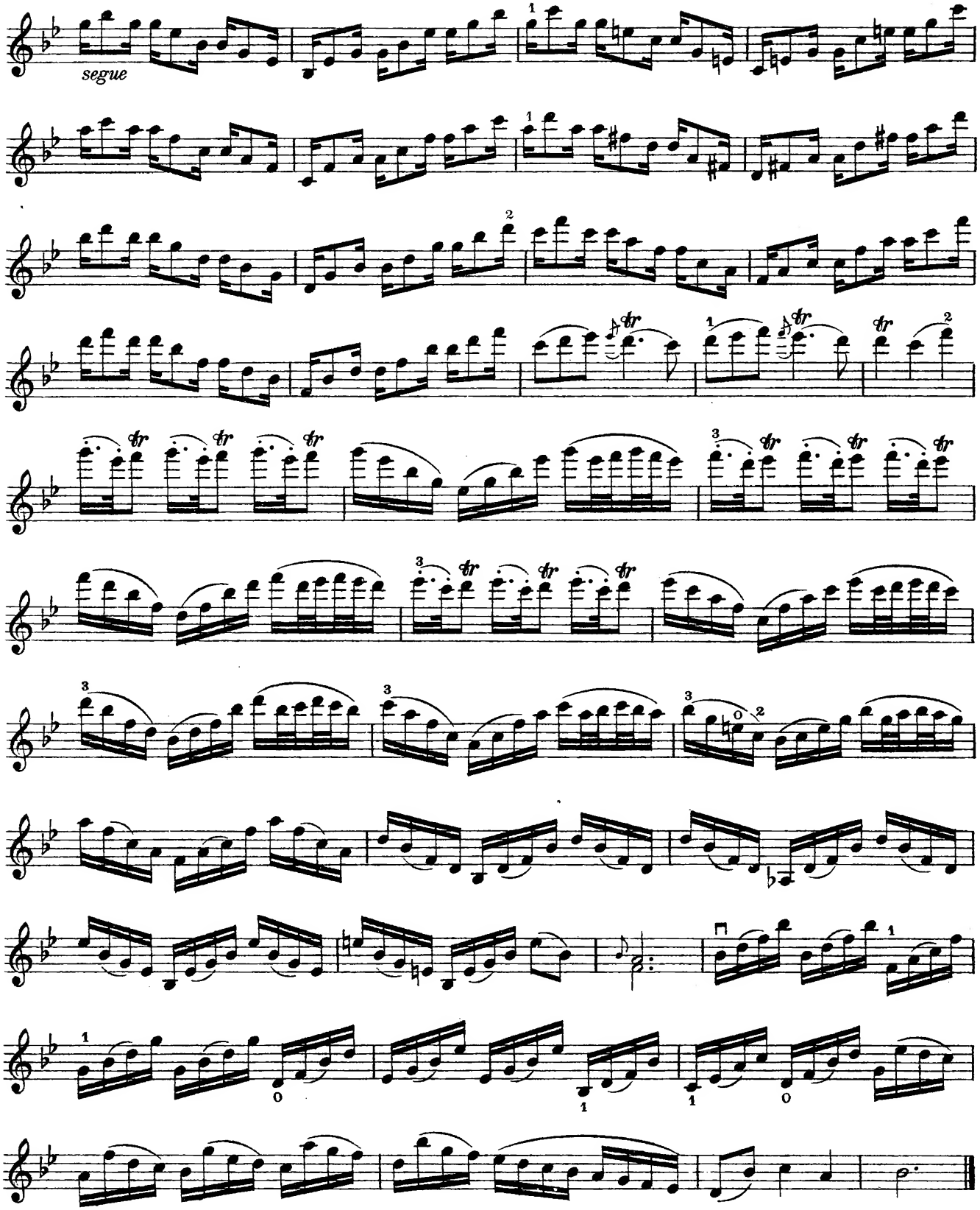
(Tempo di Polacca.)



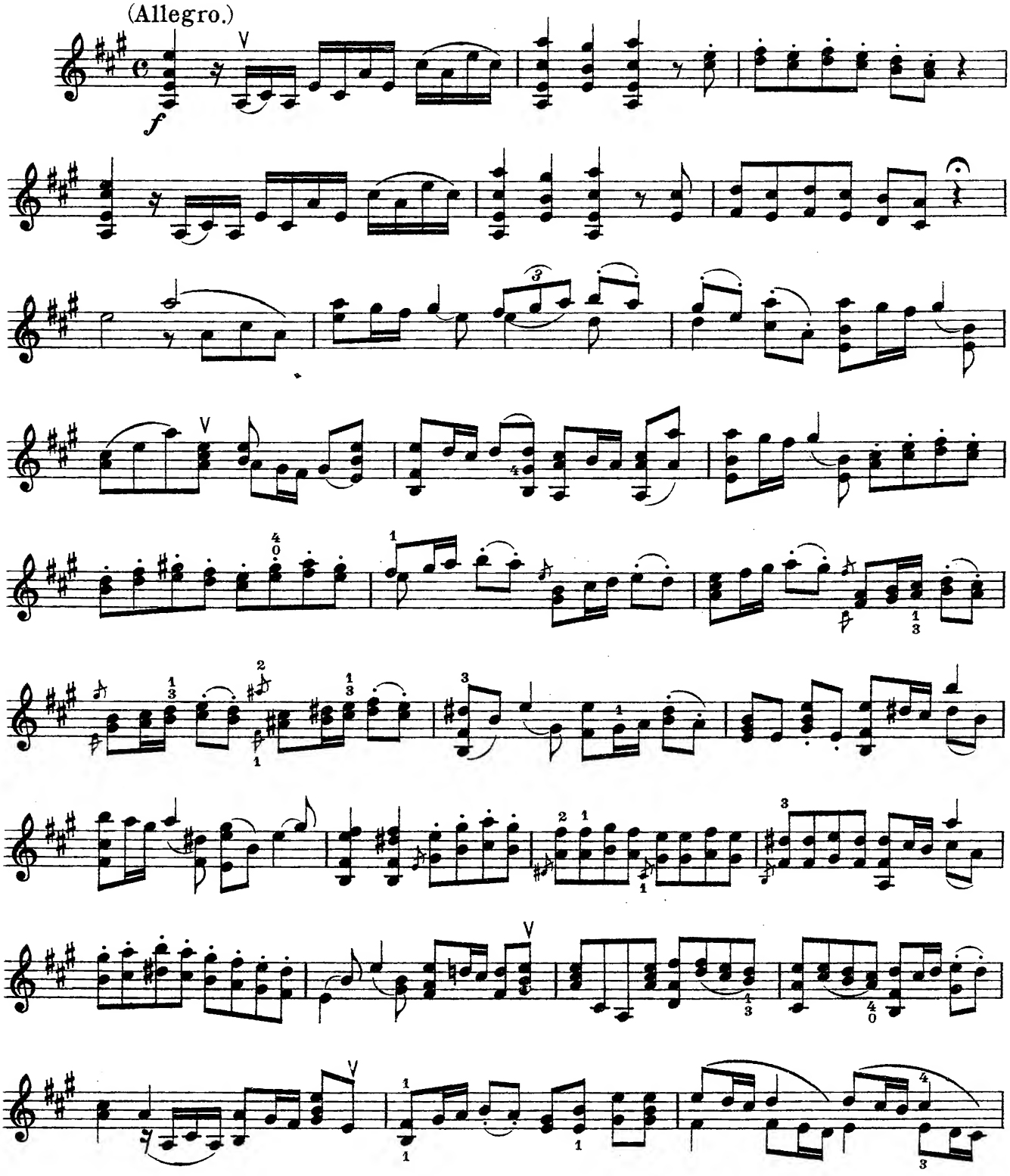

rit.
Cadenza

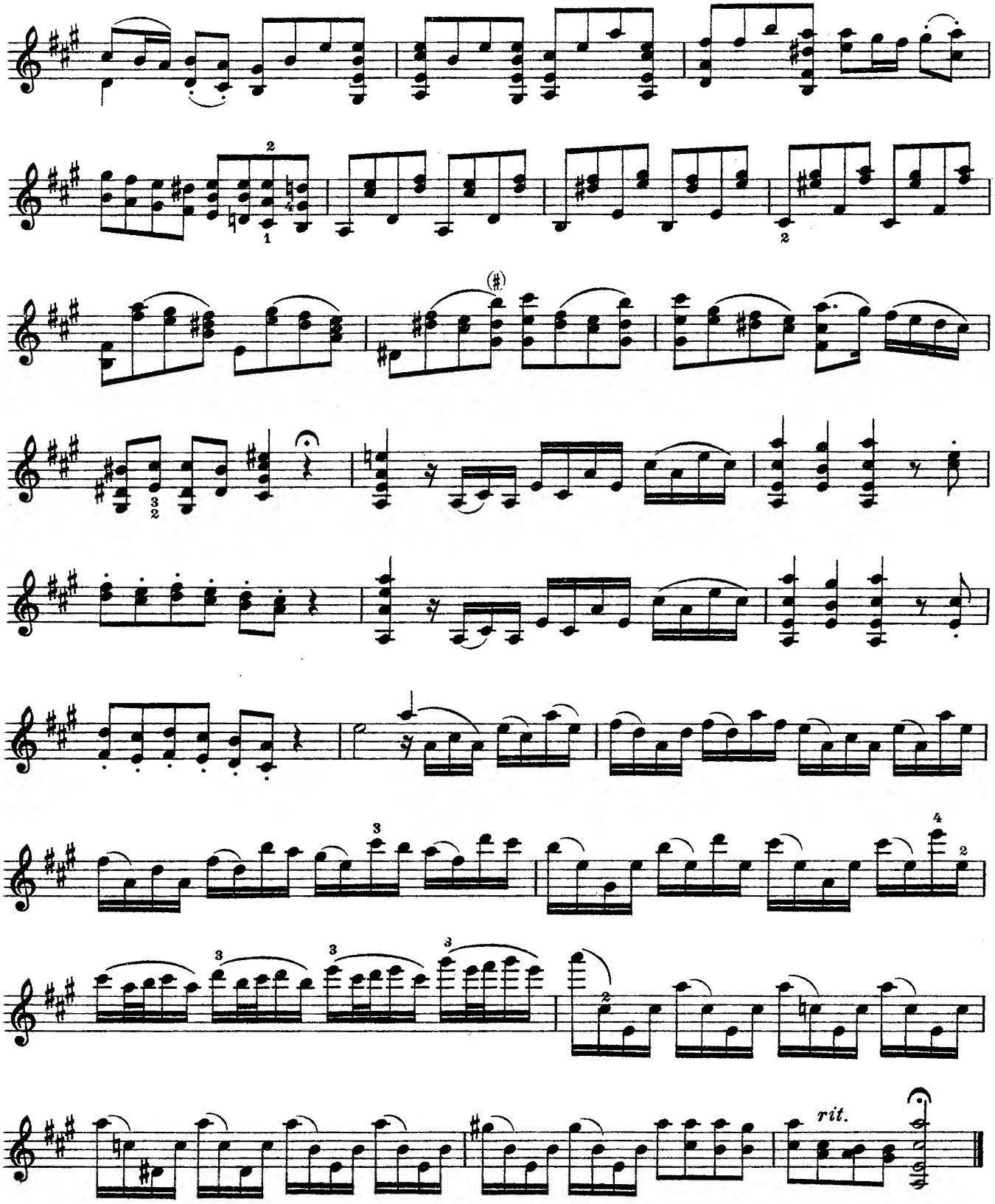
20.




segue

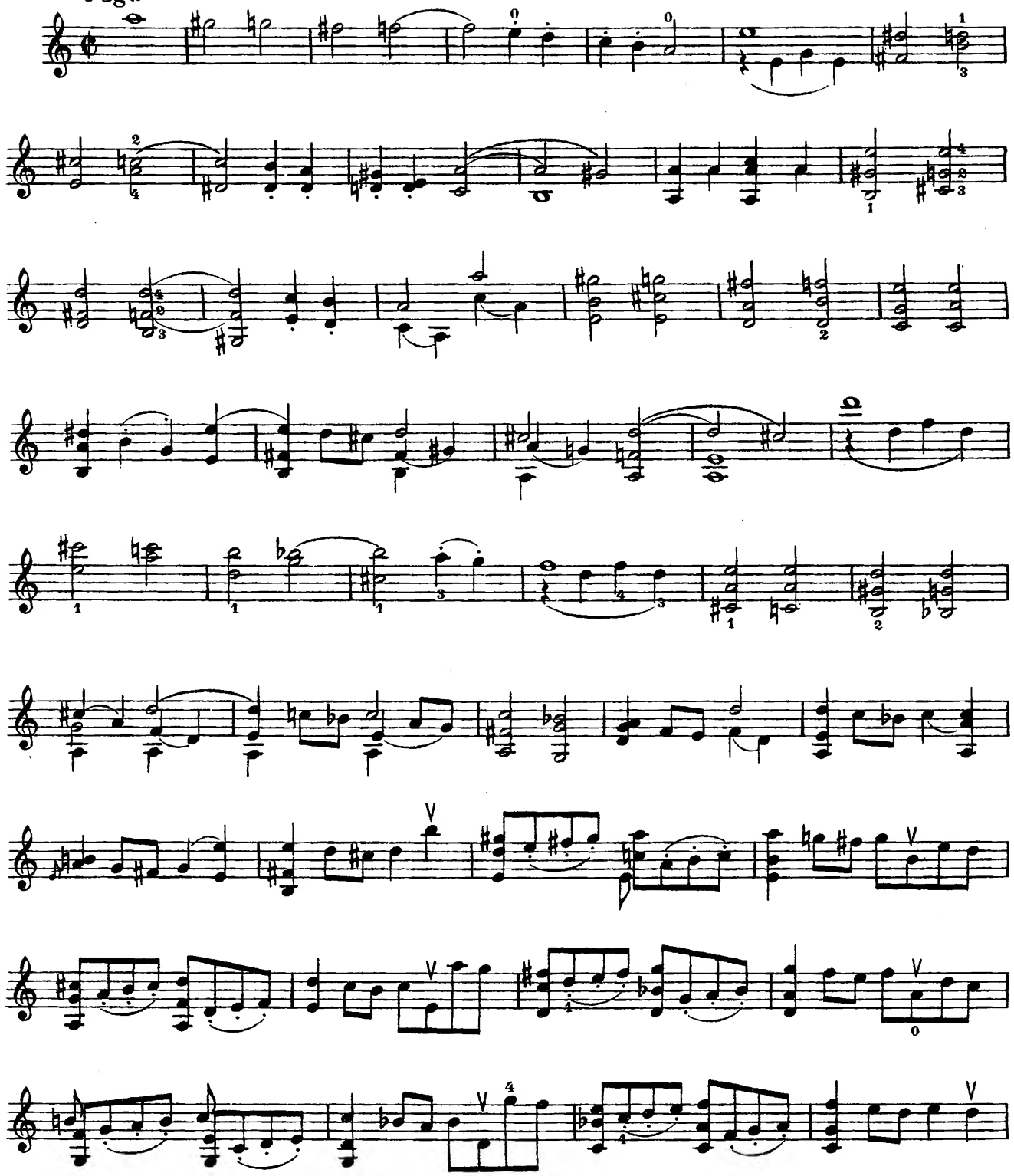
21.

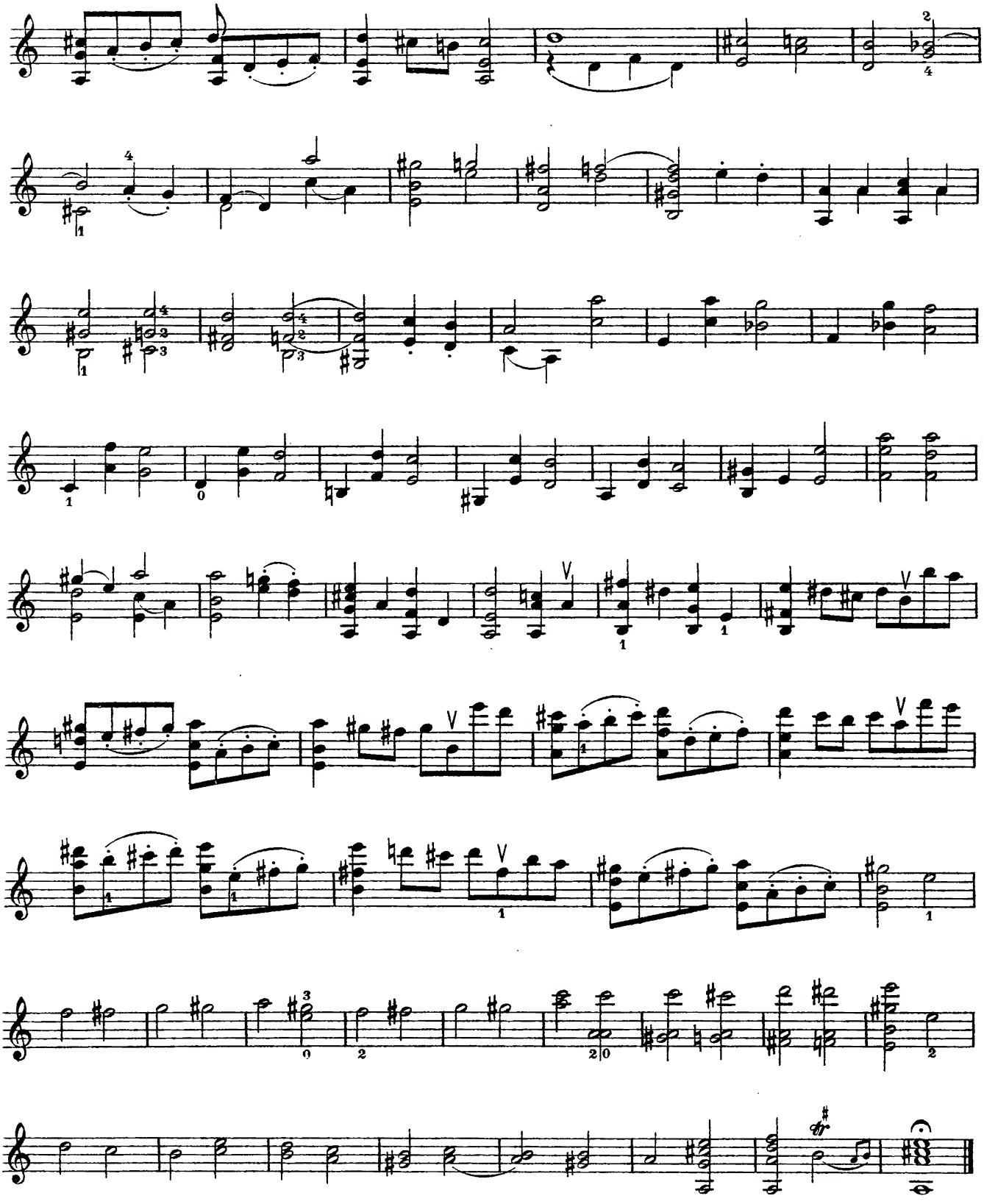



rit.

22.

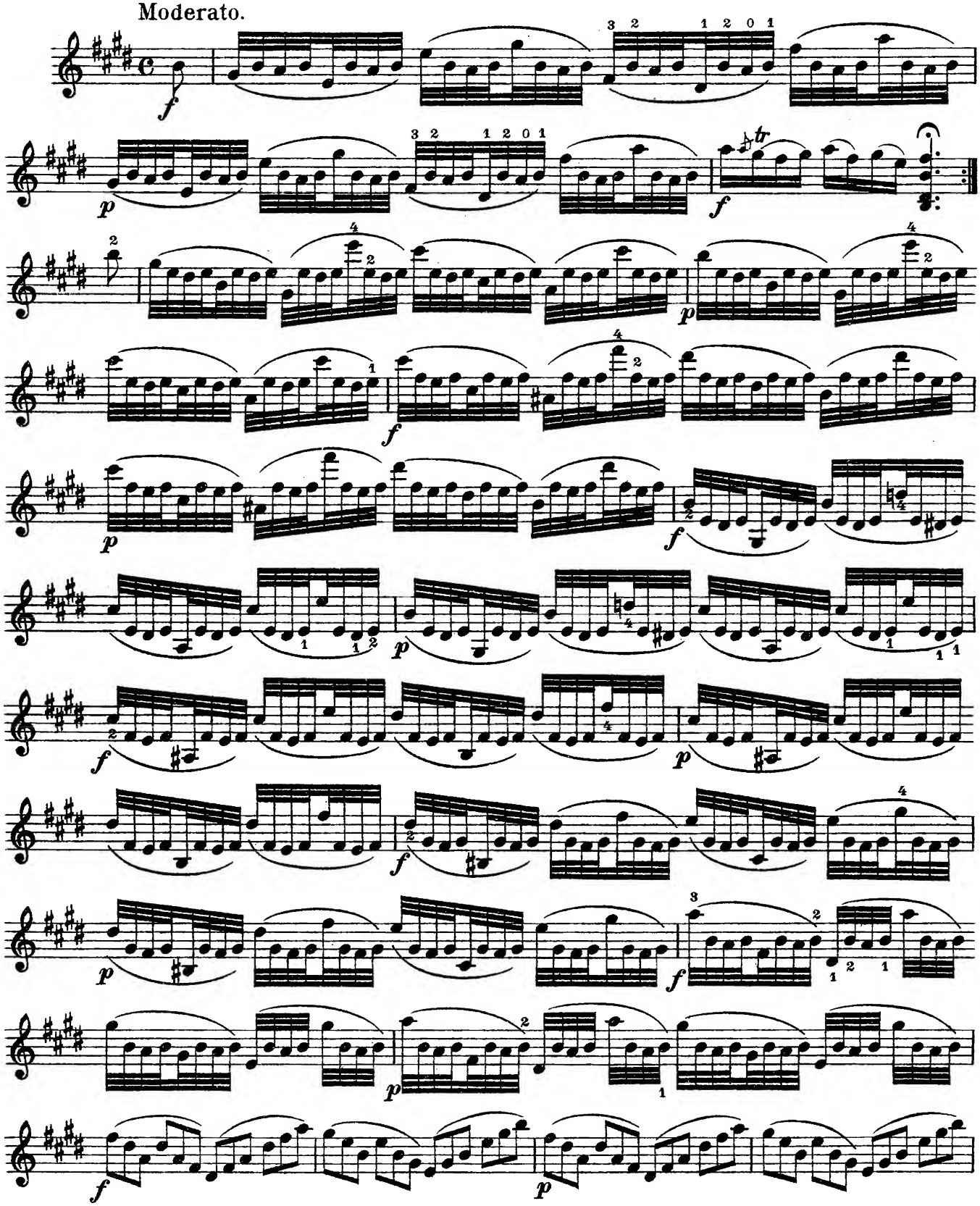
Fuga

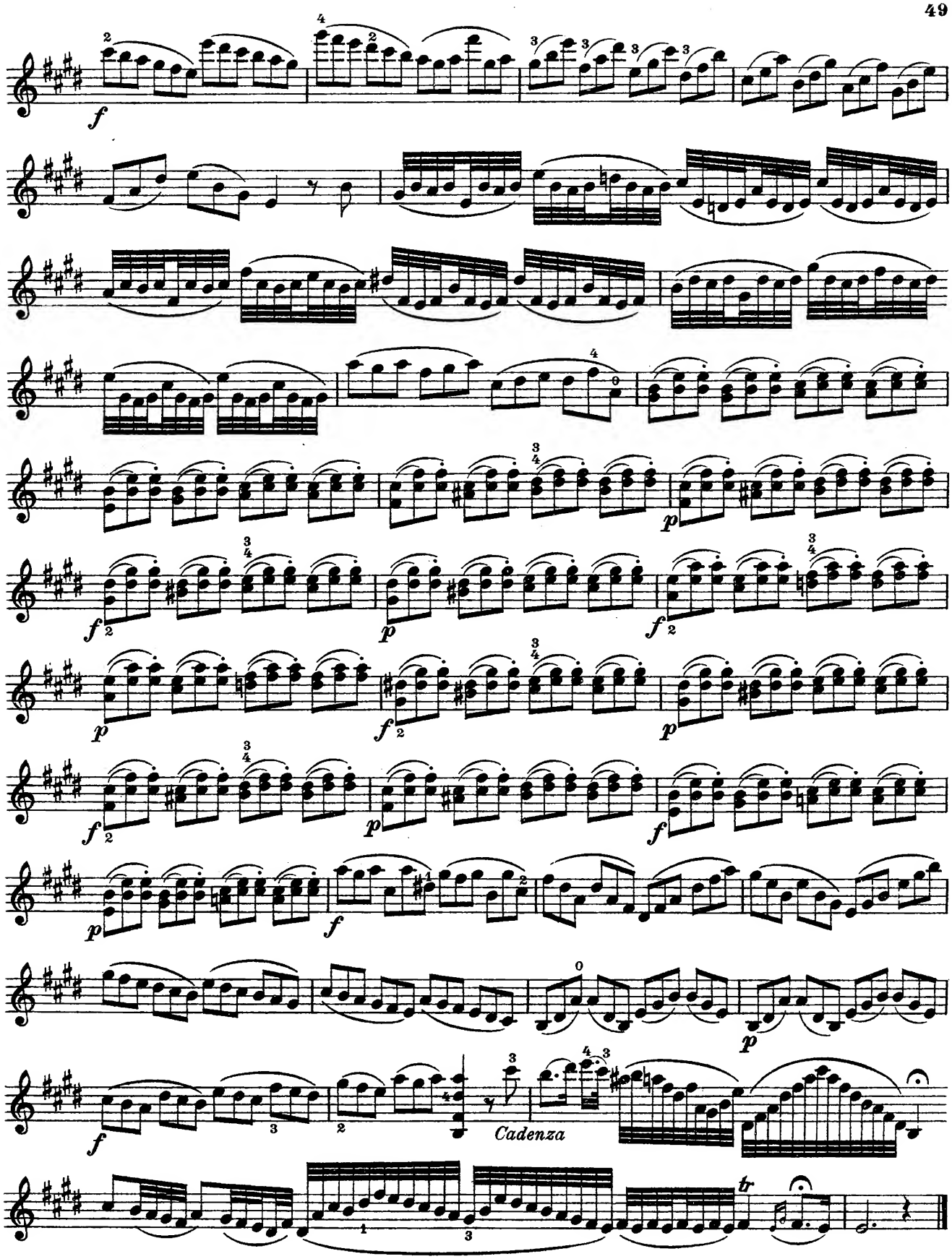




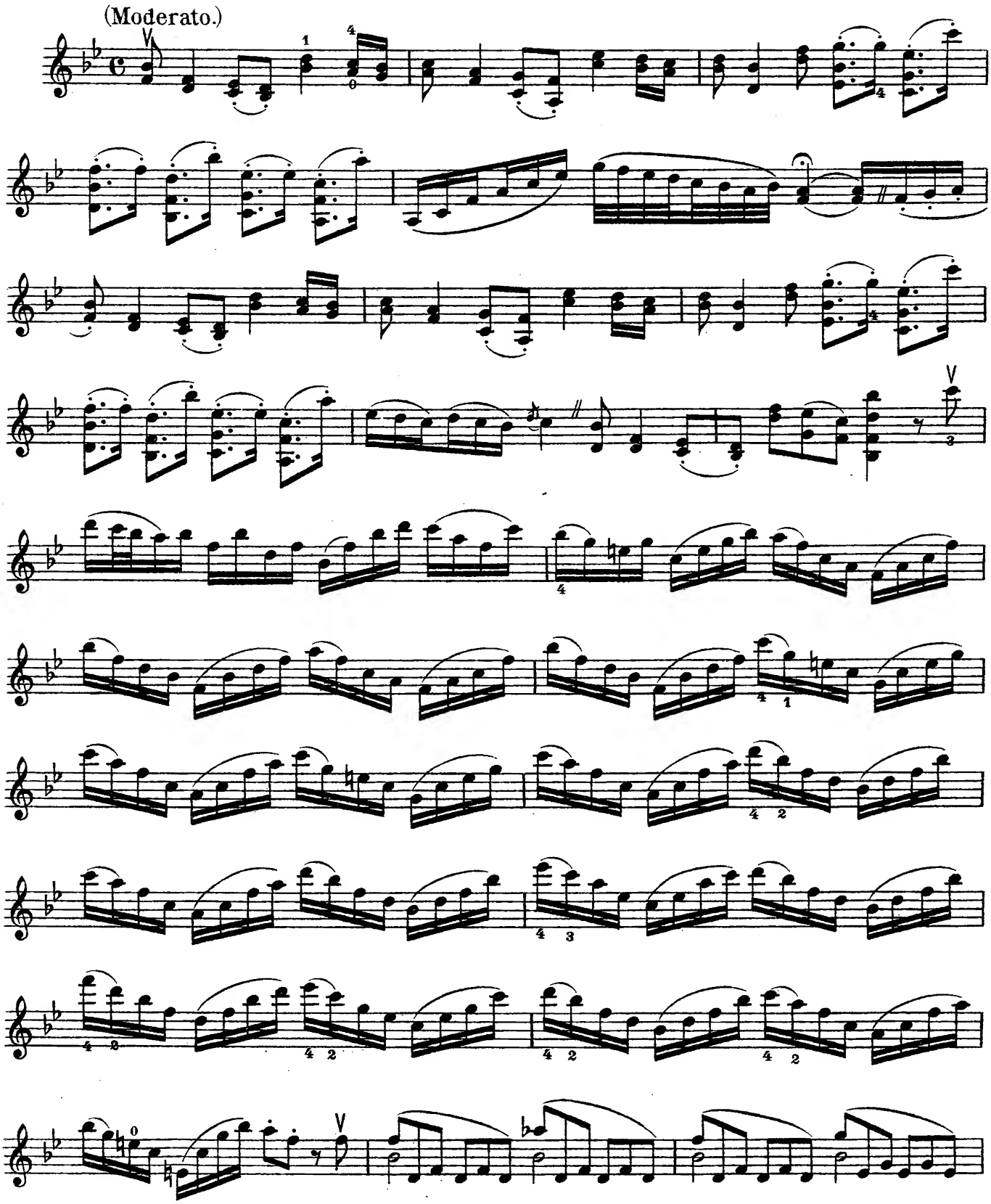
23.

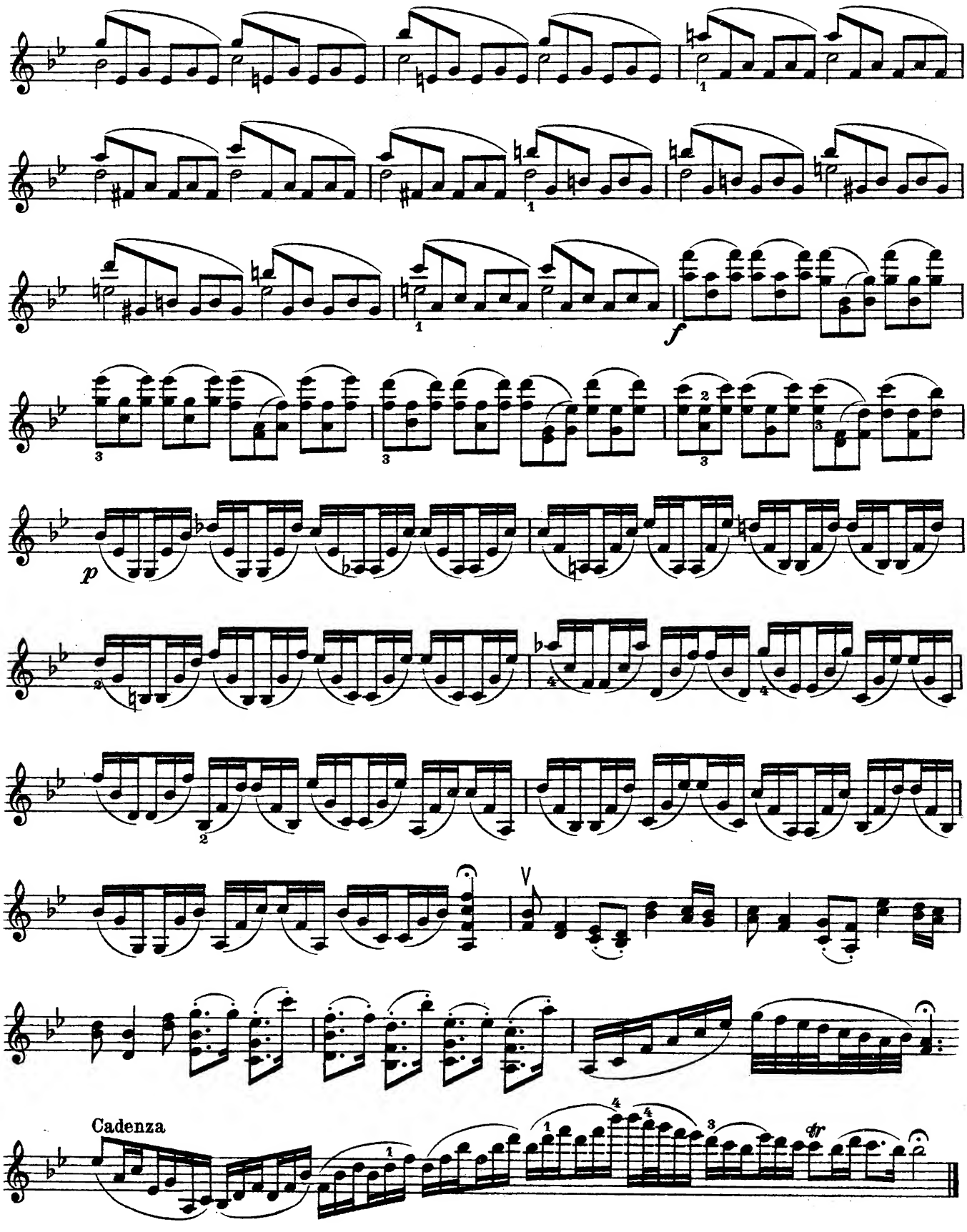
Moderato.




Cadenza

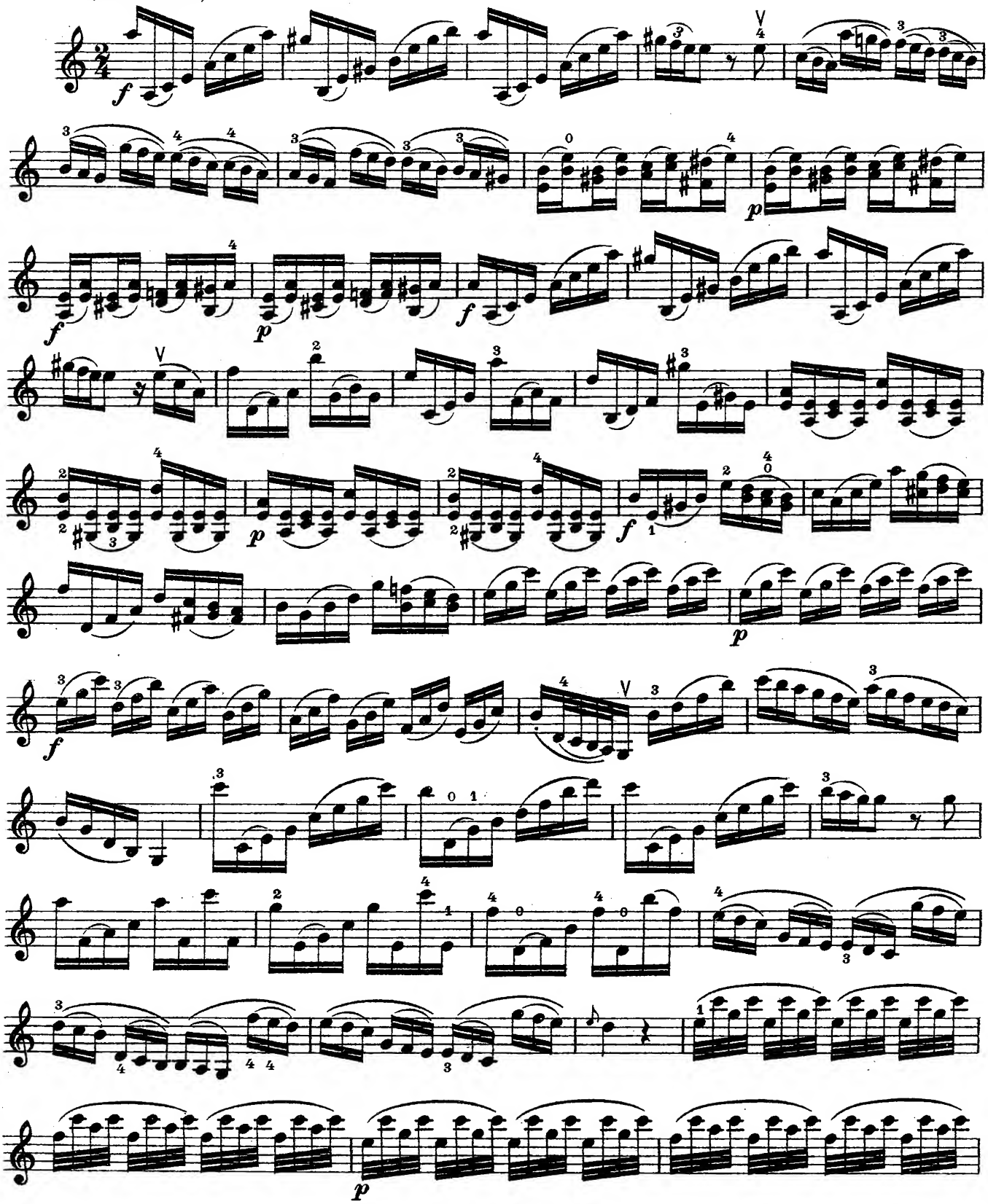
24.

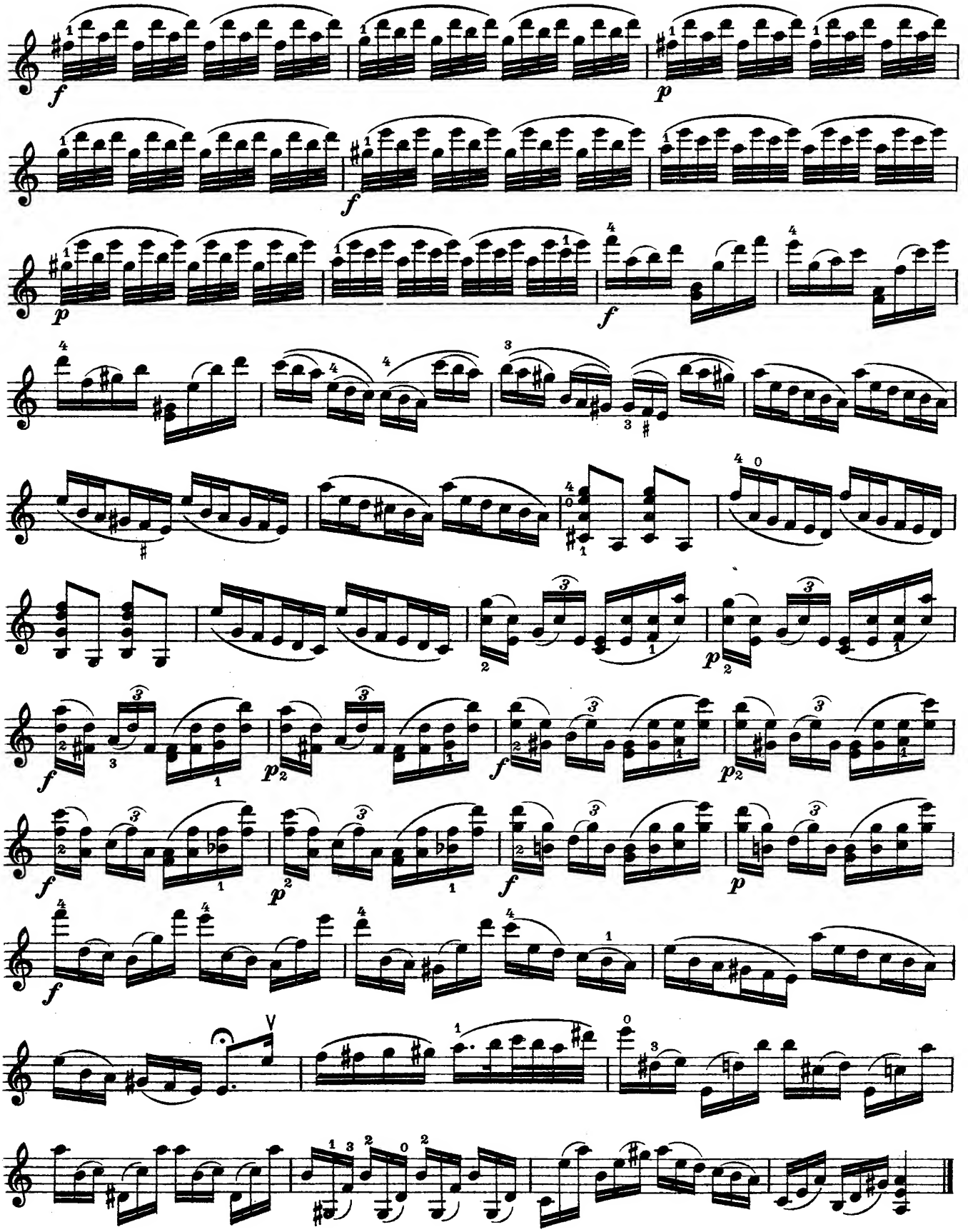



f
p
V
Cadenza
tr

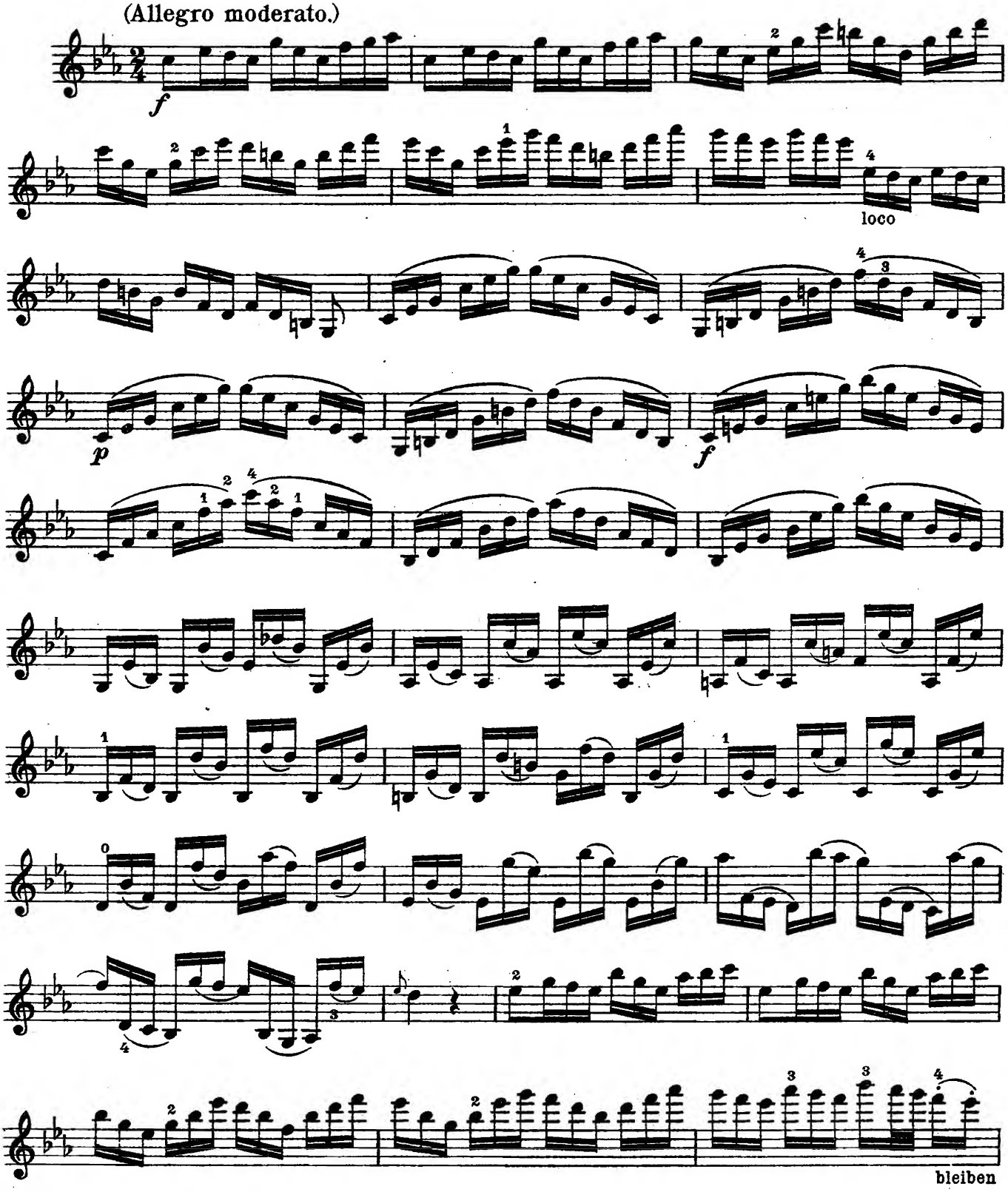
25.

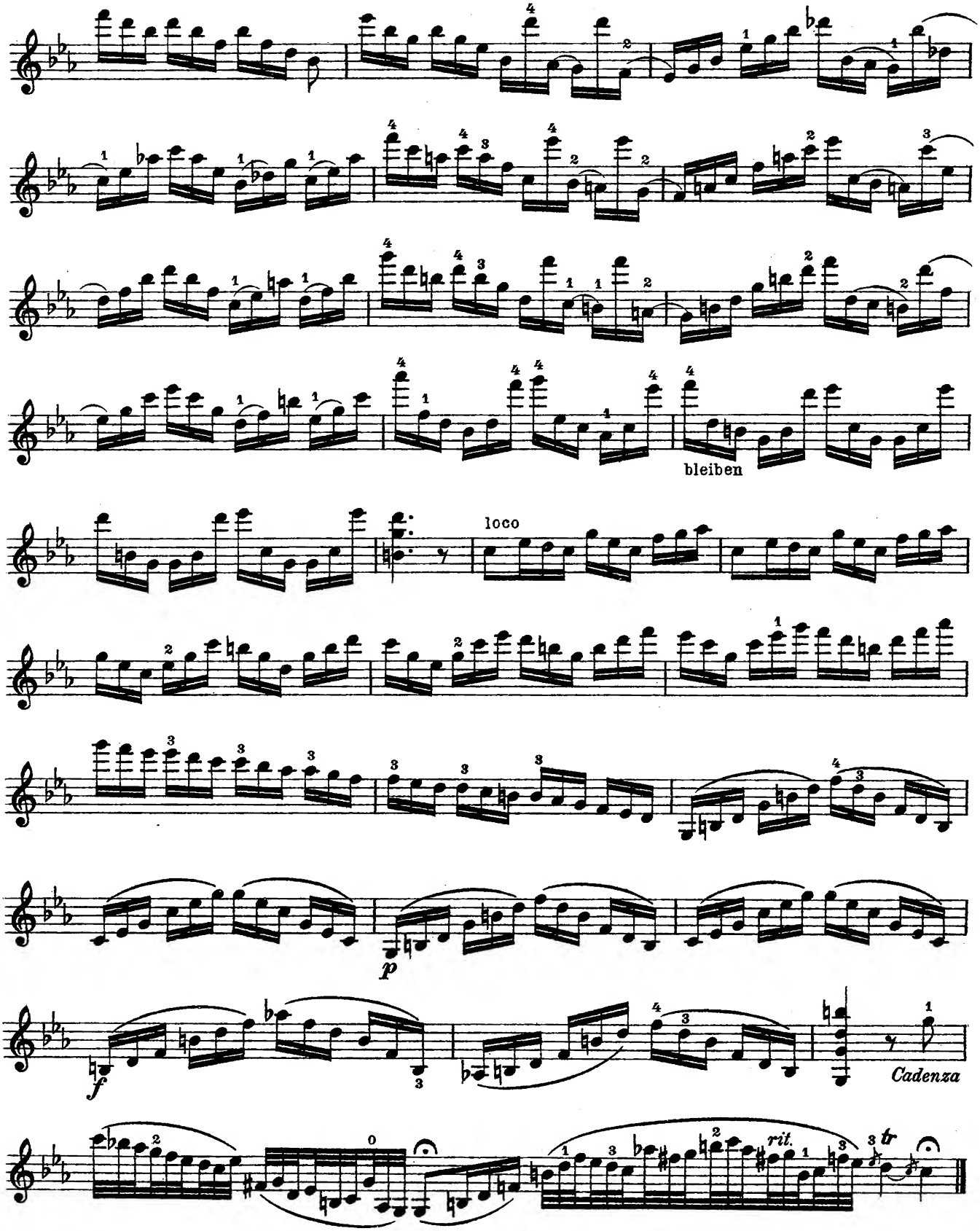
(Moderato.)



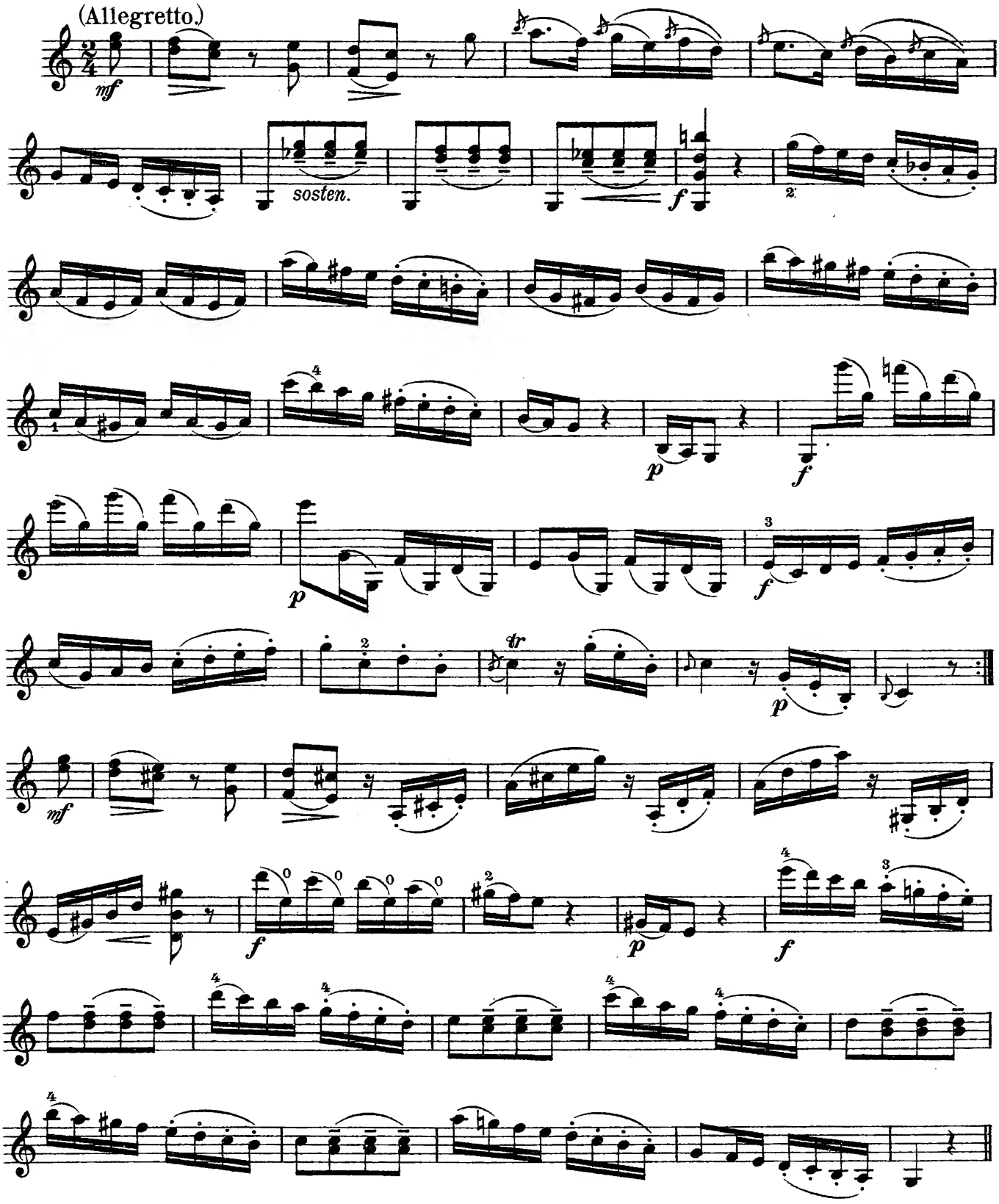


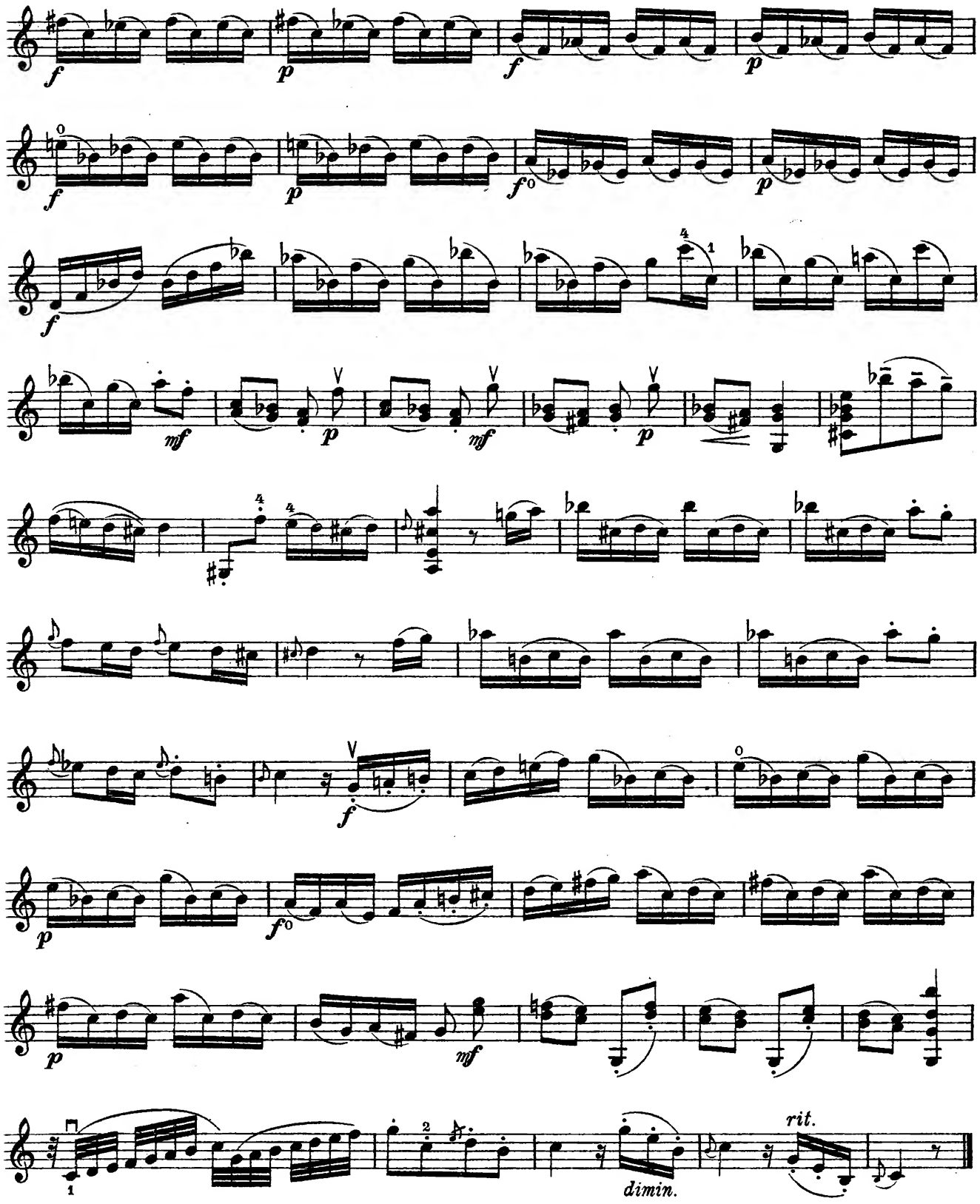
26.




bleiben
loco
p
f
Cadenza
rit.
tr

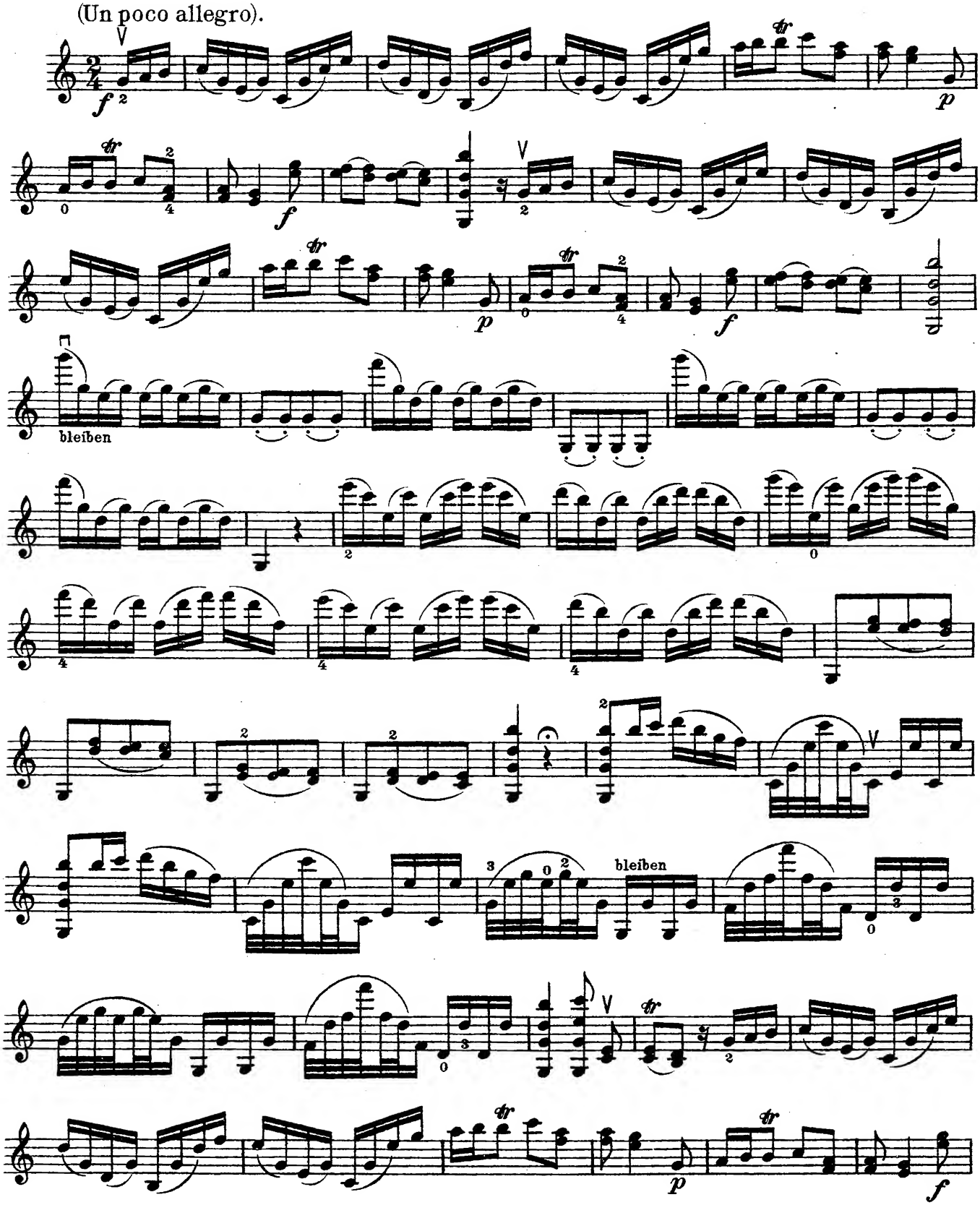
27.

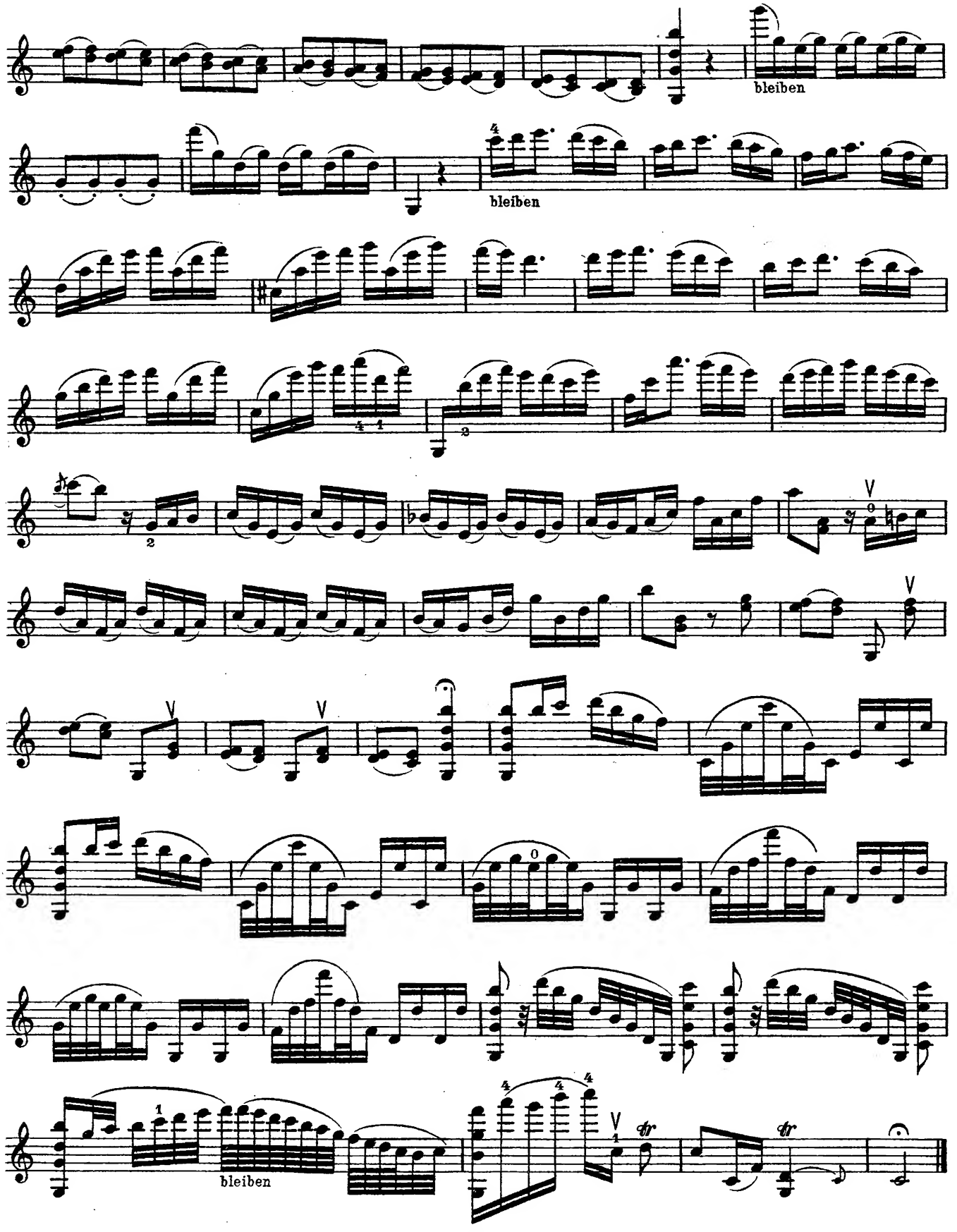



f
p
f
p
f
p
f
p
f
mf
p
mf
p
f
p
p
mf
rit.
dimin.

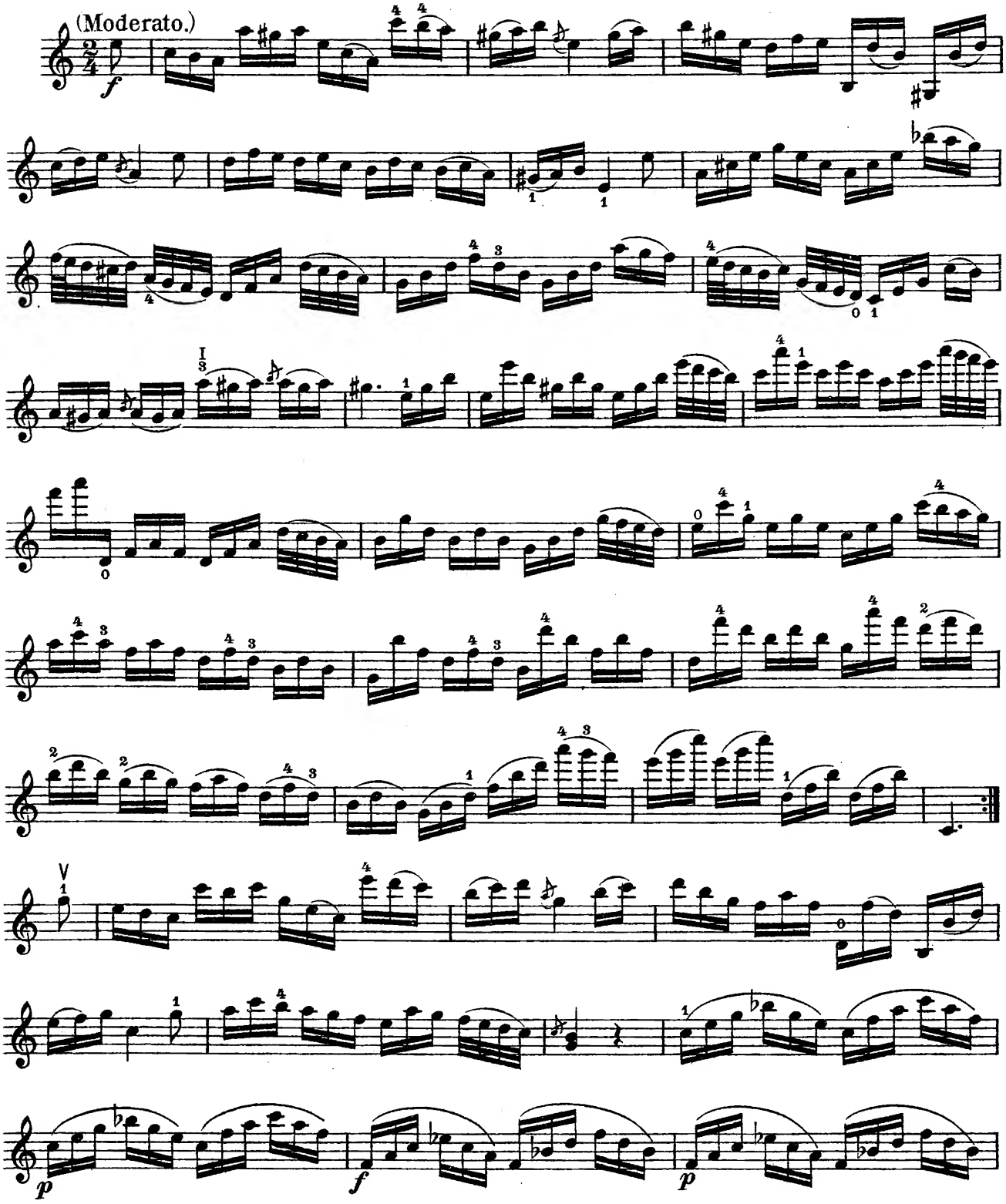
28.

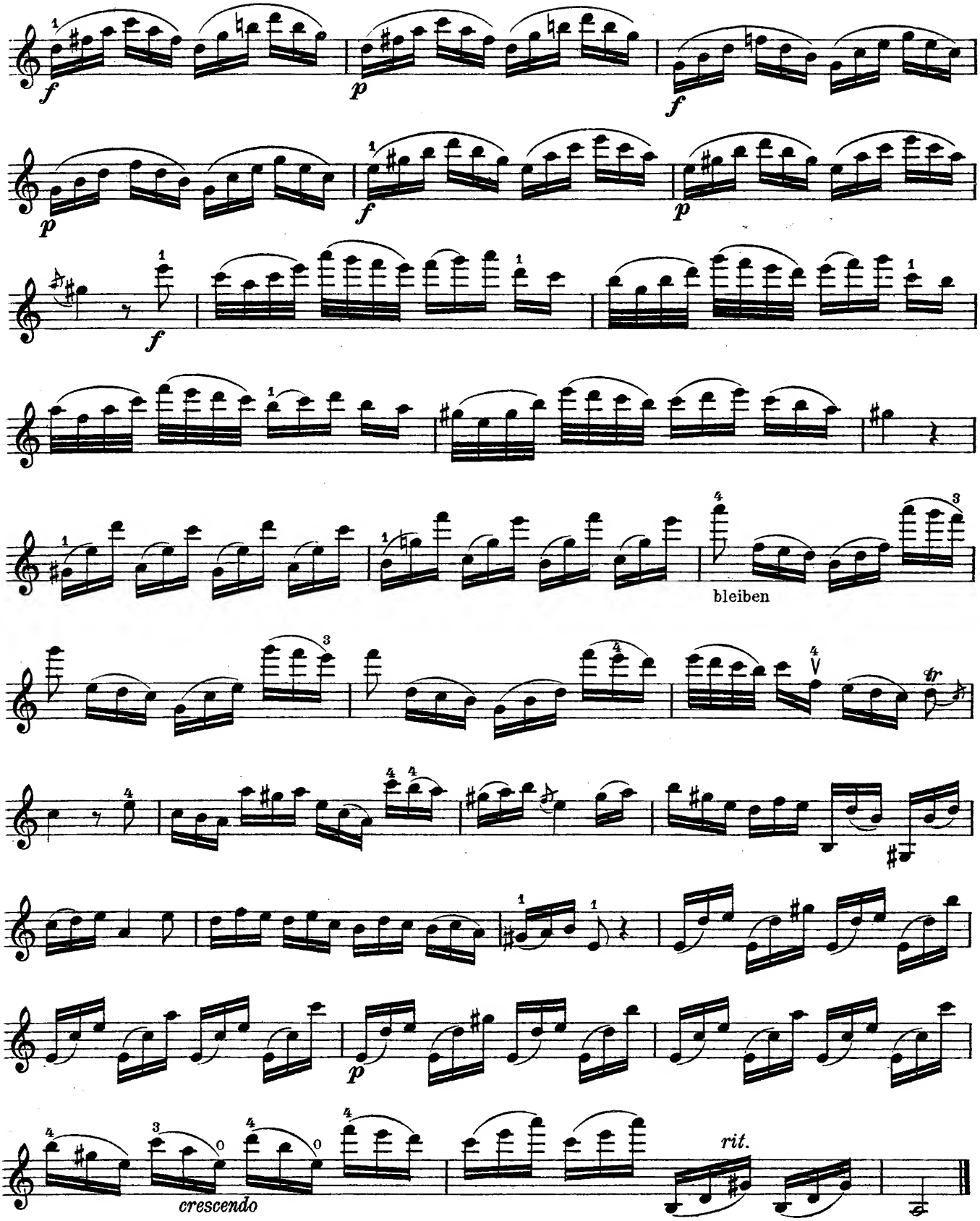
(Un poco allegro).



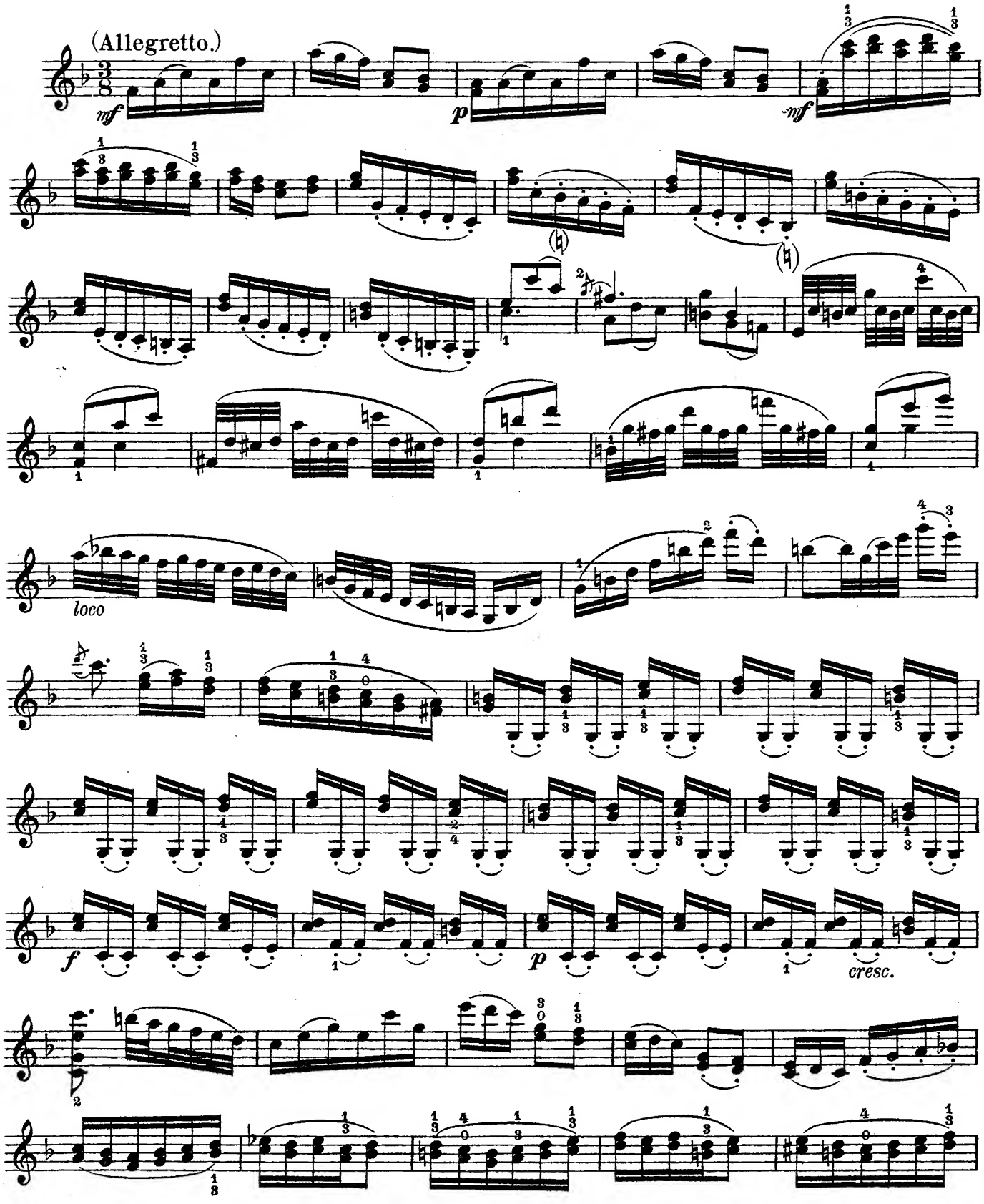

bleiben
bleiben
bleiben

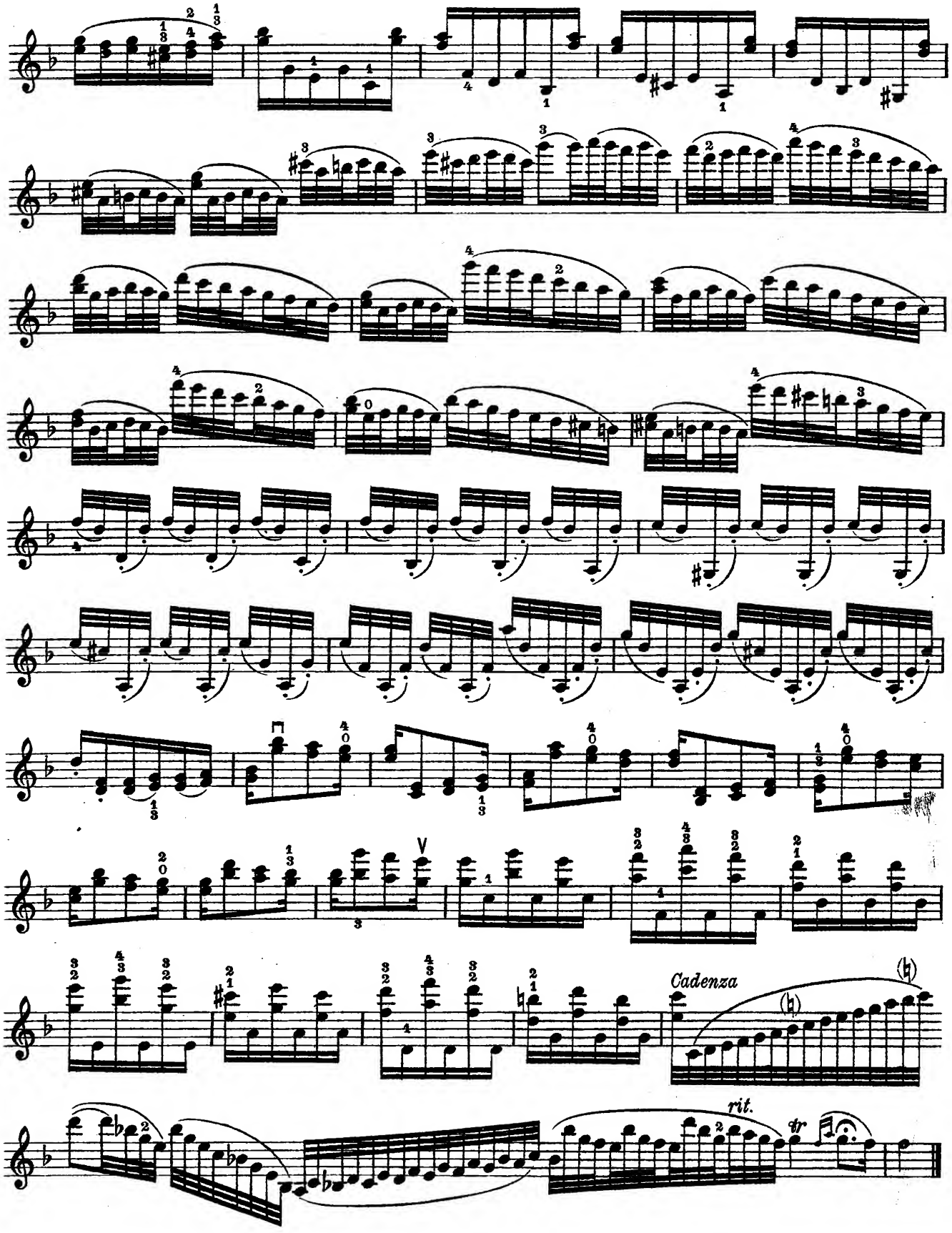
29.




bleiben
crescendo
rit.

30.




Cadenza
rit.
tr